IDENTITY CRISIS The past catches up with the Fourth Doctor in 1977's **The Face of Evil**

DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE**
of the BBC television series

"We're going to relish every moment"

CHRIS CHIBNALL

Doctor Who's new showrunner writes for DWM

THE DIRECTOR'S CUT

Rachel Talalay's regeneration secrets

MEET THE DR MEN

Adam Hargreaves on the greatest mash-up in the Whoniverse

TOP SCORES

Farewell to legendary composer Dudley Simpson

PLUS

Inside *Twice Upon a Time*
Who is John Smith?
TARDIS building
The Krikkitmen
AND MUCH MORE!

"There is no other job in the world like this"

EXCLUSIVE INTERVIEW

Jodie Whittaker *is* THE DOCTOR!

panini magazines
ISSUE 521
February 2018

Pull to Open

39

8

20

24

48

54

74

Win!

INTERVIEWS
8 JODIE WHITTAKER
12 RACHEL TALALAY
20 JOHN SMITH
48 ADAM HARGREAVES

FEATURES
4 PRODUCTION NOTES
14 THE LAST BATTLE
24 THE MAESTRO
30 MELODY MAKER
36 THINKING OUTSIDE THE BOX
54 THE FACT OF FICTION
The Face of Evil
72 THE CHRISTMAS QUIZ ANSWERS

REGULARS
5 GALLIFREY GUARDIAN
7 BEYOND THE TARDIS
39 COMIC STRIP
The Phantom Piper Part 3
62 THE DWM REVIEW
74 CROSSWORD & COMPETITIONS
76 COMING SOON
82 THE BLOGS OF DOOM
83 NEXT ISSUE

BBC DOCTOR WHO MAGAZINE

EDITOR MARCUS HEARN **DEPUTY EDITOR** PETER WARE **ART EDITOR/DESIGNER** PERI GODBOLD
EDITORIAL ASSISTANT EMILY COOK **DESIGNER** MIKE JONES

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD, Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executive JESS BELL

BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

THANKS TO: Guy Adams, Ian Atkins, Richard Atkinson, Mark Ayres, Tom Baker, Peter Bennett, Ken Bentley, David Bradley, Nicholas Briggs, Peter Capaldi, Chris Chibnall, Russell T Davies, Gabby De Matteis, Albert DePetrillo, Sally de St Croix, John Dorney, James Dudley, Matt Evenden, Tony Farrell, Matt Fitton, Tristan Fry, Mark Gatiss, James Goss, Scott Gray, Jason Haigh-Ellery, Derek Handley, Adam Hargreaves, Tess Henderson, Philip Hinchcliffe, Tom Hind, Peter Howell, Louise Jameson, Gareth King, Paddy Kingsland, Roger Limb, David Llewellyn, Matt Lucas, Pearl Mackie, Katy Manning, Christine McLean-Thorne, Dick Mills, Brian Minchin, Steven Moffat, Leslie Pearson, Andrew Pixley, Simon Power, Philip Raperport, David Richardson, Verity Roberts, Edward Russell, Adrian Salmon, Matt Sanders, Jim Sangster, Andrew Smith, 'John Smith', Dan Starkey, Michael Stevens, Matt Strevens, Rachel Talalay, Catherine Webb, Toby Whithouse, Jodie Whittaker, Nikki Wilson, Catherine Yang, BBC Wales, BBC Worldwide and bbc.co.uk

Like our page at: www.facebook.com/doctorwhomagazine **EMAIL:** dwm@panini.co.uk **WEBSITE:** www.doctorwhomagazine.com
Follow us on Twitter at: www.twitter.com/dwmtweets **Follow us on instagram at:** dwm_panini
ADVERTISING Madison Bell **TELEPHONE** 0207 389 0859 **EMAIL** jack.daly@madisonbell.com **SUBSCRIPTIONS TELEPHONE** 01371 853619 **EMAIL** drwhomagazine@escosubs.co.uk

Letter from The Editor

"All *Doctor Who* fans have this very interesting relationship with change. You dread it, but you learn to love it." RACHEL TALALAY

14

What was the highlight of your Christmas viewing? For many of the people who visited our house in December it was *Star Wars: Episode VIII – The Last Jedi.*

I have happy memories of working with Lucasfilm – they still send me a Christmas card every year – so I hope the old firm won't mind me saying that *Star Wars* never quite replaced *Doctor Who* in my affections. But for me it was never really a binary thing – it's perfectly possible to like both. Even in the late 1970s, when the *Star Wars* films were arguably at their peak and *Doctor Who* was arguably getting a bit silly, I stuck up for *Destiny of the Daleks* while most of my classmates were raving about *The Empire Strikes Back*.

I've never accepted the idea that a squillion-dollar budget makes one film or programme somehow better than the other. So it's annoying to still meet people who think that just because *The Last Jedi* was on release in the same month as *Twice Upon a Time* that the two were somehow going head to head.

I've noticed something else about *The Last Jedi*. This is a spoiler-free zone, but I understand there are diehard *Star Wars* enthusiasts who are struggling to come to terms with one particular aspect of its character development. I'm aware of this because one of them works in the **DWM** office. As *Doctor Who* fans we know all about coming to terms with change – it's something I write about in the editorial for the new **DWM** Yearbook. We've had a long time to get used to things never staying the same, and now that seems to be happening to *Star Wars* too, maybe these two great sc-fi institutions aren't so different after all.

In case you hadn't noticed, there have certainly been some dramatic changes in the TARDIS. This issue of **DWM** formally welcomes the Thirteenth Doctor, Jodie Whittaker, and the new showrunner, Chris Chibnall. Things are pretty full-on in Cardiff right now, so we're delighted they were able to make time for us.

We're going to be hearing more from Jodie, Chris and their colleagues as this year progresses. The future of *Doctor Who* begins here!

Marcus

Doctor Who Magazine™ Issue 521 Published January 2017 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks.

All *Doctor Who* material is © BBCtv 2014. BBC logo © BBC 1996. *Doctor Who* logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC Worldwide Limited. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. All views expressed in this magazine are those of their respective contributors and do not necessarily represent the views of **Doctor Who Magazine**, the BBC or Panini UK. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to he condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Panini and the BBC are not responsible for the content of external websites.

The FSC logo is very excited about the 2018 series and wants to cosplay the Thirteenth Doctor. Now that I'd like to see! Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

Production NOTES

Chris Chibnall, *Doctor Who*'s new showrunner, looks forward to a new era...

Hello! I'm new here. Well, sort of; I've read all of these columns, even guest-wrote one years ago, but never expected to move in. Oh look, just here, two pairs of shoes, left behind. Hmmm. Big boots. No, wait, hang on, in this cupboard, *dozens* of pairs of shoes! Dating all the way back to 1963.

Ah, enough of that. You get it. Coming in to this job is equal parts thrill, privilege and responsibility. So far we've been going about our business as quietly as we can, trying to keep a low profile (ha – as if that's possible!), until Peter, Steven and Brian had bowed out in a blaze of collective glory.

Now here we are: 2018! Jodie Whittaker IS The Doctor. (Hooray for the **DWM** cover tradition.) The Thirteenth Doctor is here and we can tell you everything.

Although, of course, we'd rather not – for now. We'd rather keep things for when we can show you, rather than tell you. So if we don't announce much, or give interviews for a while, it's because we're currently focusing all our attention on making the show, not talking about it.

Photo © Jeff Gilbert

Let me think of something I *can* tell you. How about the words Steven Moffat used, when he broached the question of whether I'd want to take over the greatest show on television? He said: "I'm sorry, but I'm about to derail your life." As opening gambits go, it's a good one. And, as it turns out, true.

Now, you're probably either excited or worried about the future – maybe both. I think that may be the natural state of being a fan of something, whether in sport or culture: you love this thing so much, like we all do, and you're worried what's going to happen.

If it's any consolation, that combination of excitement and concern is also the natural state of making the show: excited about what you're planning, concerned how you'll achieve it. I'm lucky: I have a team of geniuses around me. The first part of my work – doggedly, quietly and very persistently – for the past two years has been persuading the best people working in television to join this new phase of the *Doctor Who* adventure. The team we've built – some familiar faces, some new ones – are professionals at the top of their game. They're already working their socks off, just like the teams before them, to deliver something wonderful.

> "Steven said, 'I'm sorry, but I'm about to derail your life.'"

Of course, lots of stalwarts remain. People like Hutcho – Mark Hutchings, our gaffer, who's been with the show since *Rose* in 2005. Andy Pryor, our casting guru, responsible for what, SIX Doctors now? (Seven if you include David Bradley.) Mark McQuoid, our phenomenal camera operator, the man with the camera in his hands for all your favourite shots these past few years. Deian and his amazing sound team. Sandra the brilliant production secretary dishing out thoughts for the day. Danny Hargreaves, the King of FX. Neill, Kate and Rob from Millennium, dreaming up new monsters. Jo Pearce, the interactive genius. James DeHaviland, now our production manager. Steffan Morris, estimable line producer, Dame Nikki Wilson, now series producer – and glorious Tracie Simpson, the backbone of *Doctor Who* since 2005, and now our production executive. And many, many more besides. All of them channelling their enthusiasm and experience to figure out how we tell these brand-new stories.

These people *are Doctor Who*. The show has always been formed from the brilliance of many people: it's the ultimate team show. One of the many great privileges of coming in to *Doctor Who* is getting to work with these people. And of course, there are new people too – I'll introduce them properly as we go through the year. (I won't always be here every month, but I'll pop in from time to time.)

What's evident is *Doctor Who*'s extraordinary ability to embrace change while remaining exactly the same show that people love. *Doctor Who* wrote change into its format from the start, going from location to location and story to story. Then it wrote change into the DNA of its lead character! It's always looking forward, asking, "Where next?" That's the job, for me, for the writers, for the production team, for Jodie and all our new cast.

That's our challenge, and we're loving it. It is *so much fun*. I'm not sure I fully realised how much fun this was going to be. And it's been part of my brief to everyone who's joined: enjoy it, on behalf of every fan, every viewer, every child and every adult who would love to be working on this show. We know how lucky we are. And we're going to relish every moment, for you. Because one day it might be you, writing this column, playing the Doctor, operating the camera, planning the schedules or the budget or shouting "Action!"

For now though, we are your surrogates, and we are pouring every ounce of love, expertise, fun and excitement into this show. For you.

So whether you're excited or anxious about what the future holds, know this: the show continues to be made by people who adore it. We just get to curate it for a while. We all understand what a profound honour that is. So much so that we're going to let *Doctor Who* derail our lives for a bit. **DWM**

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

New Interactive Games and Apps

The BBC has released *Doctor Who: Time Vortex VR*, a new game that gives players the chance to pilot the TARDIS through the space-time Vortex inside a virtual reality version of the *Doctor Who* title sequence.

A scene from the VR game.

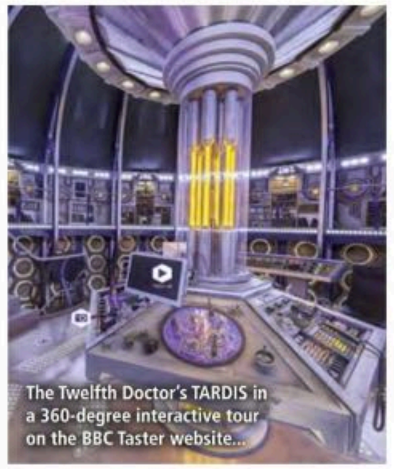
Speeding through time, players will tackle hazards and obstacles emerging ahead of them and will need to quickly react by physically turning around to evade threats from the past. As players progress through the game, they are transported into different time zones from past eras, from the current Vortex to re-imagined designs from the 1960s and 1980s.

Developed for the BBC by Goodboy Digital, the game is available to play in VR, using cardboard headsets, on the following platforms: Google Daydream, Samsung Gear VR, HTC Vive, and mobiles and tablets running newer versions of Android or iOS. See *tinyurl.com/TimeVortexVR* for a full list of supported devices. The game can also be played online in 2D – visit *bbc.in/TimeVortexVR* to give it a go.

Time Vortex VR.

Meanwhile, to mark the regeneration of Twelfth Doctor Peter Capaldi into Thirteenth Doctor Jodie Whittaker at the end of *Twice Upon a Time*, BBC Worldwide Americas has released a new *Doctor Who* effect for the Facebook Camera Effects Platform, giving users the ability to experience regeneration themselves using Augmented Reality. The effect, created by VFX studio The Mill, can be accessed through the Facebook app's camera feature and is available worldwide. To see yourself regenerate, go to *tinyurl.com/FacebookRegeneration*

You can also explore both the First and Twelfth Doctor's TARDISes in a 360-degree interactive tour on the BBC Taster website. Go to *tinyurl.com/TARDISExplore*



The Twelfth Doctor's TARDIS in a 360-degree interactive tour on the BBC Taster website...

The Day She Saved the Doctor

Puffin Books has announced an all-female *Doctor Who* short story anthology: *The Day She Saved the Doctor*. The book includes four new adventures featuring companions Rose Tyler, Sarah Jane Smith, Clara Oswald and Bill Potts.

The stories are written by Jenny Colgan, Jacqueline Rayner, Dorothy Koomson and 2017 *Strictly Come Dancing* contestant Susan Calman. Following her elimination from *Strictly*, Susan tweeted: "Now I've been on *Strictly* this is the one burning ambition I have left. To be the Doctor. Or be in *Doctor Who*. Or, to be honest, just be allowed anywhere near *Doctor Who* in any way." Following the announcement of the book, the comedian tweeted: "So chuffed to have written for this *Doctor Who* book. Out next March."

Described by Puffin as 'a celebration of the Doctor's fantastic female friends, packed with heroic action and heart for fans of all ages', the book will be published on International Women's Day 2018 (8 March), priced £12.99 in hardback or £3.99 as an ebook. It's available to pre-order now.

DOCTOR WHO
THE DAY SHE SAVED THE DOCTOR
FOUR STORIES FROM THE TARDIS
SUSAN CALMAN JACQUELINE RAYNER
JENNY T. COLGAN DOROTHY KOOMSON

BREAKFAST WITH THE DOCTORS

■ On Thursday 14 December, six lucky bidders had breakfast with seven Doctors at The Wolseley Restaurant in Piccadilly as part of a fundraiser for Red Nose Day. The Doctors at the breakfast were Colin Baker, Peter Davison, Sylvester McCoy, Matt Smith and David Tennant, with Peter Capaldi and Paul McGann there in virtual form via a video link. Breakfast was served by companions Peter Purves and Freema Agyeman. Also in attendance were Comic Relief co-founder Richard Curtis and *Doctor Who* showrunner Steven Moffat. The event raised £600,000. Emma Freud (Red Nose Day director and Richard Curtis' partner) live-tweeted from the breakfast.

TWICE UPON A TIME

■ The 2017 Christmas Special *Twice Upon a Time*, starring Peter Capaldi as the Twelfth Doctor and David Bradley as the First, will be available on DVD (£12.99) and Blu-ray (£15.99) from Monday 22 January. Special features include: *Doctor Who Extra*; *The End of an Era* featurette; and the *Doctor Who* panel from the 2017 San Diego Comic-Con.

MONSTERS DVD

■ The latest release in Koch Media's DVD series exploring the world of *Doctor Who* is *The Doctors: Monsters!* This two-disc set contains five hours of archive interviews with the people who brought *Doctor Who*'s monsters to life, including Ray Cusick, Michael Wisher and David Banks. The release also includes *I Was a Doctor Who Monster!*, hosted by Sylvester McCoy. *The Doctors: Monsters!* will be available via Amazon from 8 March, priced £14.99.

THE DOCTORS
MONSTERS!

Return of the Kandy Man!

The Eighth Doctor faces the Kandy Man in *Ravenous*, a new four-part audio adventure from Big Finish.

Following on from the events of the audio series *Doom Coalition*, Gallifrey, the universe and time itself have been saved, but at a great cost. Helen Sinclair (Hattie Morahan), an academic from 1960s England, was left trapped with the Eleven (Mark Bonnar), a mad, homicidal Time Lord retaining the personalities of his previous multiple regenerations. Now, the Eighth Doctor (Paul McGann), joined by Liv Chenka (Nicola Walker), must hunt through time and space to find their former companion.

"Once again we have an over-arching storyline that will encompass four box sets," says Big Finish producer David Richardson, "but *Ravenous* is somewhat looser in structure than *Doom Coalition*. There will be standalone stories that have nothing to do with the overall arc – but along the way we'll be teasing and building to something bigger further down the line."

As well as the Eleven, *Ravenous* will see the reprisal of Ian McNeice's Winston Churchill... and the comeback of the Kandy Man from *The Happiness Patrol* (1988)!

"I was really eager to bring back the Kandy Man," says David, "but I thought that this time we could return to writer Graeme Curry's original vision for the character. This Kandy Man is a saccharine scientist in humanoid form – and you'll discover the reason for the difference within the story. He's played by Nicholas Rowe, whose recent work includes *DaVinci's Demons* and *The Crown*."

The first box set of *Ravenous* will be released in April 2018, with the second set following in October. All four box sets are available for pre-order priced £23 each on CD or £20 each on download from *bigfinish.com*

Hattie Morahan, Mark Bonnar and Nicola Walker in *Ravenous*.

ABOUT TIME

■ The unofficial book series *About Time* continues its examination of *Doctor Who* through the lens of real-world social and political changes as well as ongoing development in television production. Volume 8 focuses on Series 3 (2007) starring David Tennant as the Tenth Doctor, plus the 2007 Christmas Special *Voyage of the Damned* and the animated story *The Infinite Quest*. *About Time 8: The Unauthorized Guide to Doctor Who (Series 3)* by Tat Wood and Dorothy Ail is published by Mad Norwegian Press and available now via Amazon, RRP £18.61.

UNHOLIEST ORDER

■ *Unholiest Order* is a supernatural thriller starring Colin Baker and Wendy Padbury as agents Zachariah Dante and Anya Keen. The audio drama comprises four 60-minute episodes. It's available to buy online priced £25 from *ian-fraser.format.com*

Our store is one of the largest of its kind in Norwich & beyond....

the television and movie store
2 millennium plain, | norwich | nr2 1tf
tvmnorwich.co.uk | mon-sat 9-6 | thurs late 'til 8 | sun 10:30 - 4:30

01603 611420

...boasting a formidable array of all things sci-fi especially Doctor Who

NEW - TIME OF THE DALEKS BOARD GAME
This fantastic NEW game finds the Doctor at threat of being deleted from time by the Daleks
Features the 1st, 4th, 11th & 12th Doctor, Tardis & Dalek game piece models
£39.99 POST-FREE

NEW CARDIFF STORE
FILLED WITH WHO AND ALL YOUR FAVOURITE TV & MOVIE THEMES
St. David's Shopping Centre
FIND US NEXT TO COSTA COFFEE OPPOSITE BARCLAYS

TARDIS PLAYSET
The 10th Doctor's Tardis suitable for 5½inch figures & featuring sound & light FX
The assembled size is over 60cms with a motorised time rotor as centre-piece
ABSOLUTELY MARVELLOUS!
£44.99 POST-FREE

TIMEY WIMEY TEA TOWELS
THE PAIR JUST £11.99 + £4 P&P

TARDIS T-SHIRTS
£14.99 POST-FREE

The Amazing Mystery Box
In addition to our extra special DOCTOR WHO ONLY mystery boxes which come in three different varieties, we've many others catering for all ages offering a MASSIVE content value & make for ideal gifts
Every box includes a range of items with a retail of at least double
e.g., £19.99 Box = £40+Value £49.99 Box = £100+Value
Most boxes include a t-shirt and themes include:
DOCTOR WHO, STAR WARS, MINIONS, SPIDER-MAN, GAME OF THRONES, PEPPA PIG, THOMAS & FRIENDS
plus there are our general variety mystery boxes
THEAMAZINGMYSTERYBOX.COM

TARDIS RUCKSACK
£19.99 + £4 P&P

TARDIS CERAMIC TEA SET
SUGAR BOWL, TEAPOT & CREAMER - £34.99 + £4 P&P

HAYNES DALEK T-SHIRTS
£14.99 POST-FREE

TARDIS WOODEN DESK TIDY
£14.99 + £4 P&P

TARDIS DUVET
SINGLE £16.99 + £4 P&P
DOUBLE £24.99 + £4 P&P

TARDIS DESIGN ADULT HOODIES
LARGE & XL SIZES ONLY - £24.99 POST-FREE

Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

Keeping tabs on what the cast and crew of *Doctor Who* get up to away from the series...

JOURNEYWOMAN

■ **Jodie Whittaker** curated music about travel, film and storytelling for BBC 6 Music's *Wise Women* on Christmas Eve. Feature film *Journeyman* starring Jodie as Emma Burton opens on 16 February (trailer at *tinyurl.com/JodieJourney*).

Jodie Whittaker at BBC 6 Music

BRADLEY'S CHASE

■ **Bradley Walsh** continues presenting ITV's *The Chase*, editions of which are recorded in large batches months before broadcast. *The Chase: The Bloopers* and *A Christmas Chase: Celebrity Special* aired on 17 December and Christmas Eve respectively. Bradley appeared on *Breakfast* and *Loose Women* on 18 December.

PETER'S JACKET

■ On 11 December Sotheby's auctioned a new book jacket designed by **Peter Capaldi** for Franz Kafka's *The Metamorphosis*. It raised £1,875, with proceeds going to illustration and graphic arts gallery House of Illustration. Peter's 9-15 December *Radio Times* cover appears to be the first time consecutive Doctors have featured on consecutive covers, **Matt Smith** (with Claire Foy) having appeared on 2-8 December.

BILLIE PIPES UP

■ **Billie Piper** helped with the baking and icing at The Cake House in North London in support of Small Business Saturday on 1 December. She will reprise her award-winning *Yerma* at New York's Park Avenue Armory from 23 March to 21 April (tickets via *tinyurl.com/BillieArmory*).

GRINNING MATT

■ **Matt Lucas** appeared on ITV's *Lorraine*, Radio 2's Graham Norton show and BBC Two's *Vic & Bob's Big Night Out* in December. On 20 December, Matt was a guest performer in *The Barricade Boys Christmas Cabaret* at The Other Palace Studio. He supported **Julian Bleach**'s Trafalgar Studios musical *The Grinning Man* by recording the duet *I Have Never Seen a Face Like This* for YouTube (*tinyurl.com/TheGrinningMatt*).

JENNA'S PROMOS

■ Series Three of *Victoria* starring **Jenna Coleman** has been commissioned. Jenna launched Series Two in New York, appearing on NBC's *Late Night with Seth Myers* on 12 December (*tinyurl.com/JennaSeth*) and taking part in a photoshoot for US *InStyle* magazine. She also promoted *Victoria* on BBC One's *The Graham Norton Show* on 22 December.

PEARL 101

■ **Pearl Mackie** appears as Frank Skinner's guest on *Room 101* on 12 January. Pearl is currently Lulu in *The Birthday Party* at the Harold Pinter Theatre. She was a Channel 4 *Sunday Brunch* guest on 17 December, on BBC's *Breakfast* on the 19th, read CBeebies' *Interstellar Cinderella* on Christmas Eve and *Ellie's Magic Wellies* on New Year's Day. She also chatted to Radio 2's Jo Whiley on 20 December. *Vanity Fair* listed Pearl's character Bill Potts among The 15 Best New TV Characters of 2017.

JUNGLE POND

■ **Karen Gillan** attended *Jumanji: Welcome to the Jungle*'s Leicester Square premiere on 7 December, appearing on *This Morning* the next day (*tinyurl.com/KarenGTM*). Supporting the movie, she also featured in the magazines *Hero*, *Glass* and *The Sunday Times Style*.

Karen Gillan on *This Morning*.

SYLV'S SLUMBER

■ **Freema Agyeman** and **Sylvester McCoy** reprise Amanita Caplan and The Old Man of Hoy in Netflix's *Sense8* two-hour finale special coming soon (a behind-the-scenes look is available via *tinyurl.com/Sense8FreeSylv*). Supernatural film *Slumber*, with Sylvester as Amado, was released on 1 December (trailer at *tinyurl.com/SylvSlumber*).

SMITH'S CROWN

■ **Matt Smith** has been voted *GQ*'s Best Dressed Man 2018. Matt received extensive media coverage in December following *The Crown*'s Odeon Leicester Square red-carpet launch on 21 November, including an interview on BBC One's *The Andrew Marr Show* on the 3rd and features in *The Observer* and *The Jackal*. Throughout January the National Film Theatre is paying tribute to **John Hurt**, showing many of his finest television and film performances, including *The Day of the Doctor* on 28 January (*tinyurl.com/HurtNFT*).

Charlie Brooker, Frank Skinner, Pearl Mackie and Scarlett Moffatt in BBC One's *Room 101*.

THE WRITE STUFF

■ **Frank Cottrell-Boyce** was a contestant on BBC Two's Christmas Eve *Christmas University Challenge*. **Rona Munro**'s acclaimed play *Bold Girls* runs at Glasgow's Citizens Theatre from 24 January to 10 February. **Peter Harness** is among the writers of BBC One's global eight-part drama *McMafia* (to 11 February). **Rachel Talalay** directs The CW's *Riverdale* Season Two episode *The Wicked and the Divine*, broadcast on 31 January.

DAVID'S OMENS

■ **David Tennant** is playing the demon Crowley in *Good Omens*. During filming in December he was bitten by Ollie, his co-starring Jack Russell, resulting in a superficial wound that required a tetanus jab. David featured in C4's *Miranda Does Christmas* on 27 December. He also hosted the 15 December edition of *Have I Got News for You*. He had to cancel his 7 December Winchester Cathedral Christmas Celebration appearance, arranging for **Catherine Tate** to go in his place. David was the voice of Tycho Reeves in ITV's *Thunderbirds Are Go: Hyperspeed* on 9 December and narrated Series One of CBeebies' *Gudrun the Viking Princess* (launched via BBC iPlayer) from 26 December. **Chris Chibnall**'s *Broadchurch*, in which David starred, won Best Returning Drama Series at the C21 International Drama Awards on 29 November.

LOCAL PEOPLE

■ **Mark Gatiss**, **Steve Pemberton**, **Reece Shearsmith** and Jeremy Dyson will tour the UK from 25 August to 29 September with *The League of Gentlemen Live Again!* (details at *tinyurl.com/LeagueTour*). This follows BBC Two's broadcast of the three reunion specials from 18 to 20 December. Mark, who was interviewed on *Lorraine* (15 December) and *Front Row* (18 December), hosted the British Independent Film Awards on 10 December at Old Billingsgate. Shearsmith and Pemberton's *Inside No. 9* returned on 2 January, including an episode directed by **Graeme Harper** (9 January) and a role for **Noel Clarke**, whose company Unstoppable is producing a *Kidulthood* television series.

QUICKIES

■ BBC Four's 30 December Rhys Thomas spoof, *2017: a Year in the Life of a Year*, incorporated *Doctor Who*. A World AIDS Day-auctioned lunch with **Russell T Davies** raised £1,550 for the Terrence Higgins Trust. **Murray Gold** ballet *Rumpelstiltskin* tours from 24 March with a film version viewable via *tinyurl.com/MurrayGStiltskin*.

OBITUARY

■ Celebrated Welsh language writer **Meic Povey**, who played the Driver in 2005's *The Unquiet Dead*, died on 5 December aged 67. **DWM**

David Tennant hosts *Have I Got News for You*.

The Doctor is IN

New year, new Doctor – Jodie Whittaker tells **DWM** about shooting her regeneration scene, finding inspiration for her costume and trusting her instincts.

INTERVIEW BY **MARCUS HEARN**

It's mid-December and recording is underway on the next series of *Doctor Who*. Director Jamie Childs has brought his crew to a picturesque location outside Cardiff, where it would be fair to describe the temperature as 'bracing'. In fact, earlier today it dipped well below freezing.

Fortunately, the inhospitable weather has done nothing to dampen Jodie Whittaker's effervescent spirit. "We get it easier than the crew," she says, sympathising with her colleagues. "We sit in a nice tent between scenes. They have to stay out all day."

Jodie's working day has come to an end, and as the natural light fades she shares some of the other secrets of keeping warm. "There's a lot of stamping feet and holding hot water bottles! I'm very lucky – I'm looked after by an amazing costume department who run over with hot water bottles as often as they can."

We last spoke to Jodie in August, when it was considerably warmer and she was looking forward to reading the first scripts for Series 11. Now she's started performing those scripts as the Thirteenth Doctor, how has her life changed? "At this moment in time, my life outside the job is essentially the same," she says. "I'm filming all day and going home at night. The world of *Doctor Who* is the job I'm on, so that's very new, but all the external things that come with playing the Doctor haven't really kicked in yet, so it's been a kind of nice slow burn."

In that respect, does playing the Doctor feel like any of her previous jobs? "It's never going to feel like that, because it's *this* job and it's amazing. It's a world away from any part I've played before. So if you're asking me if work is different – yes it is. But is life different? I'm not yet the Doctor, so I suppose all that excitement and craziness kicks in at Christmas when the handover happens."

Jodie had been keeping the secret of her casting for quite a while before the big reveal, which was made in the form of a specially shot trailer that was aired during BBC One's Wimbledon coverage on Sunday 16 July. "As soon as they made the announcement I was in the studio," she remembers. "I think the announcement happened so they could get me to the TARDIS set to do the regen without it being leaked. If I'd been seen in Cardiff, being taken to Roath Lock, it would have been very obvious that I was playing the part! So they announced it the day before."

How long was it before she signed her first *Doctor Who* autograph? "It was pretty immediate," she says. "I was very excited to receive some *Doctor Who* postcards, and I signed some of those while we were shooting."

Opposite page: An exclusive portrait of Jodie Whittaker as the Thirteenth Doctor.

Right and below left: The new Doctor was revealed in a specially shot trailer that was broadcast on Sunday 16 July 2017.

Below right: The Thirteenth Doctor makes her first appearance in the show, in *Twice Upon a Time* (2017).

Jodie's explosive debut was directed by Rachel Talalay as the final phase of her work on the Christmas episode, *Twice Upon a Time*. How exactly does an actor prepare to, er... regenerate? "There's not a lot of prep you can do for that!" she says, laughing. "I didn't read the rest of the episode because I was only given a page to go from, which was the moment that I become the Doctor.

"In a way I had one of the easiest jobs, because all the hard work had been done by Rachel, the art department and the rest of the crew," she explains. "I'd never stepped on that set. Almost everyone else who was shooting that scene had been working there for months and months, but I was there for a matter of hours. For me, everything about it felt brand new, so I think it was more about trusting my instincts, listening to Rachel, taking direction and very quickly immersing myself in this brand-new world for the very short time I'm in that episode."

> **"I was only given a page to go from, which was the moment I became the Doctor."**

And – because we're dying to know – did any of the previous Doctors offer her any advice? "Yeah," she teases. There is a tantalising pause. "And I'm keeping it all a secret. It's just mine!"

The regeneration scene also marked Chris Chibnall's first contribution to the show in his new role as showrunner. Did Chris have any words of wisdom that day? "The regen wasn't the first time Chris had seen me play the Doctor," she says. "I mean, it was the first time he'd seen me as the Doctor in costume, on the set, but we'd rehearsed, and before that I'd been through a few months of auditions. So Chris' main note was to trust my instincts – they've been right so far, and they've got you here today. Just remember that."

On 9 November the BBC released the first picture of Jodie in costume. The first female Doctor wears an outfit that acknowledges aspects of the character's heritage but includes plenty of intriguing details for the cosplayers to analyse.

Jodie started working with costume designer Ray Holman soon after she won the role. "Ray and myself designed the costume from scratch," she says. "We're old friends, because we did five years of *Broadchurch* together, and it's an incredibly collaborative relationship, really creative. He was able to take a sometimes bizarre explanation from me and then offer up exactly what I was trying to articulate. I'd have an idea and then he'd take it to the next level. My acorn of an idea would ►

◄ turn into an oak tree as soon as Ray got hold of it."

How long did the process take? "We started in August, and it went on until October. The very first meeting we had about the costume was all very secret and incognito. As we were talking I was completely distracted by the colour of the wallpaper behind us. I told Roy I absolutely loved that colour, and that's the colour of the trousers."

How would she describe this blueish-green? "It's petrol!" she says brightly.

There's been speculation on the internet that some of the outfit is readily available on the high street. "For me, none of it is," she says. "I did try on a T-shirt that was off the peg and I really liked it, but there were elements of it that didn't quite work. It kind of went through so many forms in Ray's workshop – he cut it to the right shape and put the print on the front."

We'll be catching up with Jodie later in 2018, but as we say goodbye it's clear that her infectious enthusiasm for *Doctor Who* is stronger than ever. "How lucky am I to play this part?" she says. "There is no other job in the world like this, where you can see so many different worlds, meet such amazing characters and speak such extraordinary dialogue. When it's all put together in one series I hope it will blow the audience's minds as much as it blows mine when I read each new script." **DWM**

Right: The Thirteenth Doctor in her petrol-blue trousers, alongside the new-look TARDIS.

NORTH STAR

Before the Christmas episode aired it was revealed that Jodie would be playing the Doctor in her native Yorkshire accent. "All the Doctors' voices have been different," she says, "There have been various dialects, and I knew coming into it that there wasn't a rule that you had to speak a certain way. I auditioned in my accent, and at no point did anyone say to do anything different. In fact they said, 'Use your own voice.'

"Obviously anyone who's seen me knows that this isn't the only voice I'm comfortable doing," she continues. "If it hadn't worked during the scenes in the audition process I'm sure they would have picked up on that immediately. So in a strange way I don't know how much of an actual decision it was... I think it happened before I was even cast!"

DOCTOR WHO MAGAZINE
Jodie Whittaker is THE DOCTOR!
EXCLUSIVE INTERVIEW
"There is no other job in the world like this"
DAVID BRADLEY is THE DOCTOR
SHADA THEN AND NOW
FREE INSIDE!

SUBSCRIBE & SAVE!

SAVE 30%!
13 ISSUES FOR JUST £54!

DWM is available every four weeks and packed with exclusive content covering the entire 54-year history of *Doctor Who*. Make sure you NEVER miss a copy!

- Receive each issue on the day of publication
- Every issue delivered directly to your door
- Avoid any price rises during the year
- Make massive savings

TO SUBSCRIBE

CALL 01371 853619

EMAIL drwhomagazine@escosubs.co.uk

or **SUBSCRIBE ONLINE** at www.paninisubscriptions.co.uk/drwho and use promotional code **DW21** (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Offer valid from 11 January 2018 to 7 February 2018. Subscriptions charged at £54.00 every 13 issues following the first year of subscription. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £78.00, **DWM** plus **DWM** Specials £96.00. Ireland Bar Rate: £135.00, **DWM** plus **DWM** Specials £156. Rest of World Bar Rate: £163, **DWM** plus **DWM** Specials £183. The subscriptions hotline is open Mon-Fri 9am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

The Doctor Falls

Rachel Talalay, the director of *Twice Upon a Time*, talks us through the decade's most hotly anticipated regeneration scene.

INTERVIEW BY **BENJAMIN COOK**

There was never any doubt that Rachel Talalay would direct *both* halves of *Twice Upon a Time*'s climactic regeneration scene: Peter Capaldi's *and* Jodie Whittaker's. "The only person who ever questioned it was me," she says.

"When we first talked about it, I said, 'I really want to make sure that I get to do both parts.' I was actually kind of pushy about it. I wanted to not have the end of my episode suddenly taken over by somebody else. Then when Chris [Chibnall, *Doctor Who*'s new showrunner] came in, I realised, 'Maybe I should offer *not* to do it. He's setting up the new Doctor. He's setting up his new series. Maybe he doesn't want me on board. Maybe he wants a whole new look and feel.' I thought, 'How unfair that he's having a director forced on him.' So the first time I met him, I said, 'I really want you to know that you don't have to use me.'"

That must have been difficult for Rachel. "It was. And yet I knew it was the right thing to do. I sound ridiculously altruistic or whatever, but... it's me appreciating *Doctor Who*. It's such a huge deal that Chris is coming over, creating his own show, that it was the only fair thing to do." However, Chibnall was having none of it. "He just looked at me like, *are you out of your mind?* It was the nicest, most incredible moment. He said, 'Are you kidding? We're dying to have you do it. We're so lucky to have you doing this, Rachel.' I wanted to start crying.

"Then he took me out to dinner, and he told me that it was going to be a woman Doctor. I was like, 'Look, it doesn't take a woman director to introduce a woman Doctor.' He said, 'No, but I want to be able to do some action, and you've history with action.' In fact, he said that he put more action into the scene because I was directing it. I have a huge, embarrassed grin on my face now that I can tell you this, but that is how it went down."

Peter's final day on *Doctor Who* was Monday 10 July. He climbed the stairs to the top of Rusty's tower, then moved to the TARDIS set to regenerate, "so everything in the entire episode was building up to that moment," says Rachel. "Everybody agreed that we wanted to do a big, explosive regeneration. But Peter and I have such a lovely, close relationship, I really wanted to make sure that I just gave him space to do his best work. I cleared the set, and he and I had about half an hour alone, blocking the scene, before I brought anybody in, so he felt completely comfortable. And I looked at his script...

"He writes tons of notes anyway – I love his notebook, also because there's Peter art in it and ideas – but his script for this scene had *so many* notes on it. I laughed at him, and he said, 'Yeah, I've been thinking about this.' Basically, he had his ideas, I massaged them, and I knew generally how I was going to shoot it, because I know how to put him in a world where he can do his best work; to just let him be that unbelievable actor he is. That's how I approached Peter."

On Wednesday 19 July, three days after Jodie's casting was announced, Rachel returned to the TARDIS set to record the new Doctor's action-packed arrival. "The problem with the Jodie portion of the scene was that I didn't know for sure that it was her until the Sunday – they didn't want to tell me – and I shot with her on the Wednesday. I didn't meet her until the Tuesday. That made me really nervous, because I didn't know whether they were bringing in a complete newbie and I'd be explaining everything to do with the action sequence, or whether I'd be working with an incredibly experienced actor who'd want minimum direction. I mean, with Jodie, it turned out to be the perfect balance of very experienced, but also very fresh. But I didn't know that. So my main question for Chris was, 'Is this an experienced actor? Can you just tell me where they are on the acting scale?' He said, 'Yes, you have somebody who's very experienced and who loves direction.'

"Also, I wanted – and I did this in conjunction with Chris – for it to have a very, very different look and feel [to Capaldi's half of the scene], for it to change the minute the Doctor changed; a very different shooting style. I have this active, fluid, handheld approach to Peter's half. With Peter, it's frenetic and it's emotional. With Jodie, every shot is set up like a commercial, and it has many cuts that are all very, very beautiful – I hope! – and it has a completely different flow to it. Even when it breaks into action, I wanted each frame to be really specific. It was like, 'Okay, this is the new Doctor. Each moment has to be incredibly strong.'"

But Rachel admits that it hurt to be destroying the TARDIS set. "I feel like I have this strange, symbiotic relationship with the TARDIS," she explains. "It was such a beautiful set." Eight days later, having only just finished editing the regeneration scene, she wandered down to the ravaged TARDIS, now stripped bare. The Cloister Bell had stopped tolling. The red emergency lights were flashing no more. "I shed some silent tears," says Rachel.

"All *Doctor Who* fans have this very interesting relationship with change," she continues. "You dread it, but you learn to love it. 'How am I going to feel about the new Doctor? The new TARDIS? The new showrunner?' And that's... when I say 'normal', I mean that we all have our trepidation – and that's part of our love of the show. What was strange for me was, I thought, 'What if Jodie comes on set and it's just weird?' But actually it was like, 'Okay, this is the next Doctor, and she *feels* like the Doctor, right now, right here.' The crew felt the same way. 'This feels right.' And that was a huge relief." **DWM**

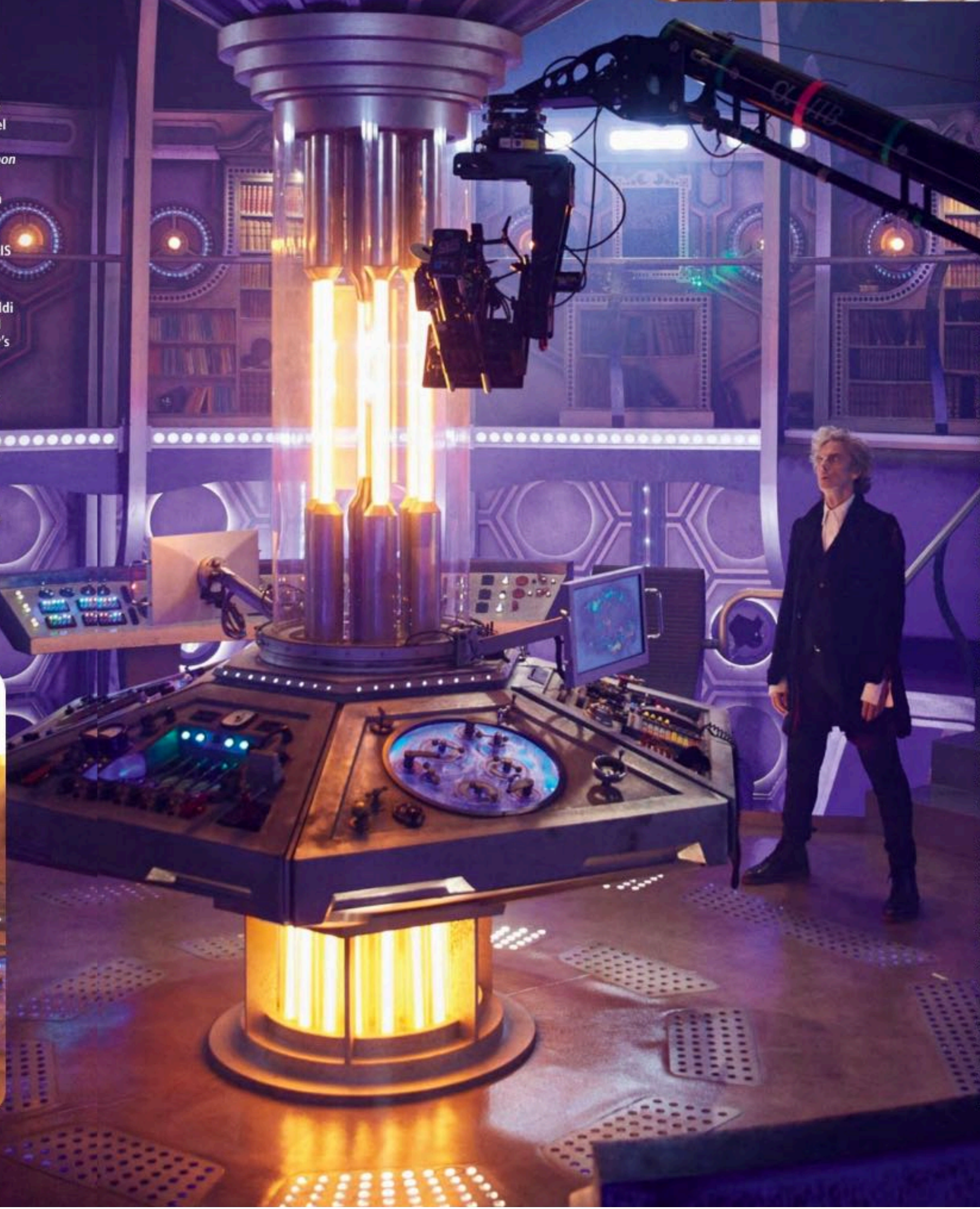
Left: Peter Capaldi and director Rachel Talalay check the script for *Twice Upon a Time* (2017).

Below: The Twelfth Doctor faces his destiny in the safety of the TARDIS control room.

Opposite page below: Peter Capaldi prepares to record the Twelfth Doctor's final moments.

Opposite page above: The Doctor regenerates.

"Peter and I have such a lovely, close relationship, I really wanted to make sure that I just gave him space to do his best work."



The Last Battle

From the Western Front to the weapon forges of Villengard, *Twice Upon a Time* gave the First and Twelfth Doctors one final fling...

FEATURE BY **BENJAMIN COOK**

“I'd often wondered if we could do the Christmas Armistice in *Doctor Who*, but I always worried about trivialising that event,” says Steven Moffat. “By making the Doctor a material part of it, are you saying that *he* was responsible, rather than the people who were actually there? By making it a minor strand in the story, however, I sort of felt that we could justify it – so that's what I did.”

The resultant adventure, *Doctor Who*'s 2017 Christmas Special, is Steven's last-ever episode as showrunner and head writer, after almost eight years in charge. “Also, I like the idea that this is where the Doctors make peace with each other, and the First Doctor comes to realise what a ‘Doctor of war’ actually is. And maybe, potentially, if we get away with it, in an episode that scrupulously avoids Christmas until that moment, we make Christmas a surprise when you start to hear those carols on the battlefield...”

It's Tuesday 27 June 2017, and a field in Pontyclun, South Wales, is standing in for Ypres, West Flanders, in December 1914. We're on the set of *Twice Upon a Time*. It's a bustle of activity, and excitement, and a hundred conversations happening at once. “I'm worried it's going to rain,” director Rachel Talalay tells the crew. “Can we keep things moving?”

“We've got the cloak and hat coming in,” calls out Chris Thomas, the third AD (assistant director). These belong to David Bradley's First Doctor – or Mary Berry/Mr Pastry/Corporal Jones, if the Twelfth Doctor is to be indulged. For Scene 52, both Doctors, One and Twelve, are returning Mark Gatiss' First World War captain, Archibald Hamish Lethbridge-Stewart, to his rightful place in time – well, thereabouts.

“How shall we spend the money we earn?” sings Mark, as Babs from Make-Up gives his side-swept locks one final hairspray. “Oh, oh, oh, it's a lovely war.”

A few feet away, David is donning the First Doctor's black woollen cloak. “Great, isn't it?” he grins. It all aids his performance: “Once I put on the costume, I'm halfway there,” he says, sliding his astrakhan hat into place.

“Look at us,” marvels Peter Capaldi, joining David on the battlefield. “Wee Billy Hartnell and Jon Pertwee!” The Third Doctor vibe *is* unmistakable. It's the unruly grey barnet. The white shirt and billowing cuffs. The red-lined black jacket; battered and war-torn, but hanging on in there. “You've got to look the part,” reasons Peter. And go out in style? “Yeah, well, something like that.”

“Get ready to shoot,” shouts out Mark Hedges, the first AD. “As soon as we can, please.” The Doctors take their places on the edge of the crater in which Mark's British captain is to resume his Mexican standoff with Toby Whithouse's German soldier. “Are we happy with the sweat on Toby?” asks Mark AD, into a walkie-talkie.

“Make-Up looked at it on rehearsal and were happy,” comes the reply.

Hush descends. Any second now, the cameras are about to roll. Until the very last moment, Liv and Carys from Costume hold David's cloak aloft so that it doesn't brush on the dirty ground. His mud-clodden shoes aren't faring so well. “You're carrying extra weight,” whispers Peter.

“I need a scraper or something,” David whispers back. “How come it doesn't stick to *your* boots?”

Peter smiles. He's had three series to fine-tune his footwear. His boots are made for Doctorin'. “It's like I'm wearing deep-sea diving shoes,” he says, kind of smugly.

“And... action!” yells Rachel.

After the first take, Peter is hesitant. “I don't know, it seems a bit odd that we're both just standing there.” He means the two Doctors staring down at the Captain in the crater.

“They're looking down on the frozen moment,” says Rachel.

“Yes, but this is such a great space,” Peter continues. “We should use it. While it's a frozen battlefield, we [the Doctors] can do whatever we like. We can check it all out, and explore things, and have a look. Because we've never actually been here. Also, I'm not sure this plan is going to work.” This is the Twelfth Doctor's ploy to adjust the timeframe by a couple of hours: dropping off the Captain at the Christmas Armistice. “So what I think I have to do is, through all of this, I'm pacing. My instinct is to walk around. To move. And to turn to the Captain...” A pause. “But does that just ruin your entire day? I don't want to make a big deal of it.”

“No, no,” Rachel assures him, “we can look at it again. We should play it how you think feels right.”

They re-block the scene so that the Twelfth Doctor traverses around the crater's edge, and Peter is much happier. “Shooting in 30 seconds, ladies and gents,” announces an optimistic Mark Hedges. The crater is hosed down so that it'll glisten on screen (“It'll look better when it rains,” Peter tells us). The actors run their lines under their breath (“Amazing script,” Peter says later. “It's ►

> "Amazing script. It's exactly what you want for Christmas."
> Peter Capaldi

Left: The Doctor (Peter Capaldi) seeks information from Rusty the Dalek in *Twice Upon a Time* (2017).

Below: The Captain (Mark Gatiss) levels his gun at a German opponent.

◄ exactly what you want for Christmas"). From across the battlefield, Mark Gatiss salutes **DWM**. And then the cameras roll.

On take one, Peter trips over his lines. "It was the jazzy version," he jokes afterwards. "I'm the future former Doctor Who, and I got all my lines wrong. But I made up some good ones." On the following take, as the Twelfth Doctor helps the Captain back into his crater, Mr Gatiss slips on the verge. "Careful, love!" Peter exclaims, then launches into a newsreader drone: "Today we lost a national treasure. Pushed into a crater by a disgruntled member of the cast."

The next take works. So then they go tighter for close-ups. "What's the point," wonders David, "that the First Doctor realises that the Twelfth Doctor has pulled off this great thing?"

"Saving the Captain? Well, you'd know by the time I say 'Christmas 1914'," suggests Peter.

David is unconvinced. "But doesn't the First Doctor think, 'So?'"

"As soon as the Twelfth Doctor says 'the Christmas Armistice', the First Doctor twigs that something's happening," says Rachel. Twelve only explains what the armistice is, she adds, "for the benefit of our American audience, who won't know about it".

"They *did* come in late," quips Mark.

But wait. Faintly, on the wind, is that... singing? Christmas songs, in German and English, drifting across No Man's Land?

This battlefield encounter is, David explains, a pivotal moment for his Doctor. "At first, there's more... not antagonism, but more *resistance* from him to the idea that he'll one day be the Twelfth Doctor," he tells **DWM**, "because of all the damage that's been done in his name. When he was being talked of as 'the Doctor of war', the First Doctor sees that he's gone wrong somewhere. But then he realises, on the World War One battlefield, what being a 'Doctor of war' means. It means helping people.

> **"The First Doctor realises what human beings are capable of in the midst of all that horror."** David Bradley

"And seeing these two groups of enemy soldiers getting together, playing football, drinking, exchanging cards, and singing carols - and the way we've shot it, I imagine it's quite a spectacular and very moving scene - the First Doctor realises what human beings are capable of in the midst of all that horror. And he thinks, 'Yes, it's worth keeping things going. It's time to regenerate.' He still doesn't know if the Twelfth Doctor is going to do the same thing, of course. He just *trusts* that he will."

Through the ruins of a city stalks the ruins of a man. Steven Moffat is exploring the weapon forges of Villengard - a large and impressive mutant-infested set at the BBC's Roath Lock studios, *Doctor Who*'s Cardiff headquarters since 2012. It's Tuesday 4 July, and the soon-to-depart showrunner is in a reflective mood. Yesterday lunchtime, the first recce for the Thirteenth Doctor's era took place - for her portion of *Twice Upon a Time*'s climatic regeneration scene. Incoming showrunner Chris Chibnall was there. Rachel too. But not Steven. "I'm old news now," he says, and he sounds pretty cheerful about it. Is he glad to be off? "I'm just looking forward to not having to explain about catch-up ratings for the rest of my life - you know, ever, *ever* again." Fair enough.

We ask him about Villengard. This place has been namechecked on screen once before: by the Ninth Doctor and Captain Jack in Steven's first-ever *Who* serial, 2005's *The Empty Child/The Doctor Dances*. A neat little reference? "Well, I'm perfectly happy to indulge myself," he replies, standing here at the very centre of the universe, "provided it doesn't get in the way of the show. I can't do a big grand curtain call for myself. I don't want gas-mask people turning up, or all the companions I wrote. That'd be wrong. It has to be the *Twelfth Doctor's* companions who turn up. But putting in something ►

Left: The Doctor goes to Villengard in the hope of identifying Testimony.

Below: Bill (Pearl Mackie) is happy to be reunited with the Doctor – but is she all that she seems?

"Hello, you stupid old man."

"The entire story is about memories," Rachel Talalay says of *Twice Upon a Time*, "and Steven [Moffat], in his inimitable genius, managed to weave Clara into that. The fact that the Doctor, having lost his memories of her, got them back in the Christmas episode, I just felt was so brilliant. It would have been such a loss if Jenna [Coleman, who plays Clara] hadn't been able to appear." However, that's very almost what happened, as Coleman was otherwise engaged shooting ITV drama *Victoria*. "God knows she's busy," says Rachel. "This wasn't like, 'I don't want to do it.' This was like, 'I'm the star of a huge show, and you're asking me to find time to come do this.'"

The scene as *originally* scripted had Clara appear with Bill and Nardole, on the First World War battlefield, and ended with the Doctor teasing his companions: "I'll tell you something, though. *You* were always my favourite."

Clara: "Who was?"

Bill: "Which one?"

Nardole: "I know."

And with an evil chuckle, the Doctor stepped into the TARDIS.

"I rewrote, and rewrote, and rewrote for everything we could do with Jenna's schedule," says Steven. "We couldn't get Jenna to our set. We couldn't have the three companions there together. But she does make a magical appearance on the battlefield, which we had to shoot separately a few days after the rest of the episode had wrapped."

Jenna's cameo was recorded on the morning of Saturday 15 July, five days after principal shooting in Cardiff had finished. "So my real last moment of production wasn't any of the ones anyone thinks it was; it was in the *Top Gear* office at the old TV Centre – which is now the BBC Worldwide offices – with a skeleton crew, and Rachel, and Jenna," recounts Steven. "That was my very final moment on *Doctor Who*. At the old TV Centre. As it should be."

"Peter had to play to a tennis ball," says Rachel, "and so did Jenna, on green screen later, in the *Top Gear* office in the middle of London, with fire engines going by. Both of them had to find that whole history together, their two years together, with neither of them *being together*. It's incredibly hard making those things match up so that it really felt like they were in the same space. But I think we pulled it off."

"I'm Bill Potts. And I'm back."

"Oh, Bill Potts. Poor glass Bill Potts. "Well, she's back," laughs Pearl Mackie, "but she's not all that she seems." Did the 'transparent' nature of the character in *Twice Upon a Time* change Pearl's approach to playing her? Or was it business as usual? "I asked them about that, because there's obviously got to be some kind of... not a deviousness, but something that's slightly different to *actual* Bill, because she's not essentially her. There's one scene where it's supposed to be quite clear that she's, er, different." When we see Bill's glass hand reach for the brandy? "Not that bit, though that *is* spooky." No, she means the hug that Bill shares with the First Doctor, outside the tower on Villengard. "*That's* when we know that Bill is part of Testimony now."

"I knew you weren't real," the Twelfth Doctor tells her, a couple of minutes later.

"Oh, shut up and stop being so stupid," retorts Bill. "Of course I'm real."

Pearl offers her take on this scene: "Her argument is, 'You know, I *am* her. Life is memories, and I have all of her memories, therefore I am her.' Which is nice. But Rachel [Talalay] and I discussed it, and she was like, 'Throughout the whole episode, I want her to be Bill. I don't want her to be anyone else.' Essentially we wanted to bring back the essence of Bill, and the energy, and the rapport that she has with the Doctor. Otherwise it's just a bit pointless to bring her back, isn't it? Well, not pointless, but... if you're bringing her back, you gotta bring her back as Bill."

POLICE TELEPHONE
PUBLIC
PULL TO OPEN

Above left: The Twelfth Doctor sees an image of Clara (Jenna Coleman).

Above right: Captain Lethbridge-Stewart says goodbye to the Doctors.

Right: The Twelfth Doctor and his first incarnation (David Bradley) at the World War One battlefield.

"I... I will fight it."

William Hartnell was known to trip over his lines now and then. But Steven Moffat stopped short of putting any so-called 'Billyfluffs' into *Twice Upon a Time*. "I wanted to write the First Doctor," he states, "not the circumstances of Hartnell's... well, we can say illness, or we can say the hideous schedule he was working to. Those episodes were done practically as live. A lot of modern actors would struggle. Everyone was telling me, 'Oh, he's got to fluff his lines in the Christmas episode,' and I was saying, 'No, he *can't*. That wasn't what they were aiming for.'"

Hasn't David Bradley been tempted to put in the odd 'Billyfluff'? "Well, I've been putting in a few... not mistakes, because Steven hasn't written them into the script – and what a joyous script it is – but what I've been doing once or twice is... just... hesitating," David says, demonstrating, "and trying to find the thought." He looks around conspiratorially. "Sometimes it's been genuine," he confesses with a chuckle. "There has been the odd little struggle to find the right word. I believe, towards the end of Hartnell's tenure as the Doctor, some of the hesitations and slight fluffs were built into the character. The writers were writing him just a little bit absent-minded or just a little bit confused and bumbling, and it would be part of the comedy. I'm sure Hartnell loved doing that. Apparently he was a very funny man."

Above: Recording the start of the First Doctor's regeneration.

Below: The Twelfth Doctor climbs the steps of Rusty's tower at Villengard.

◄ like Villengard? That's fine. That just makes me smile. I'm allowed to do that."

Described in Steven's script as 'the most fabulous, exotic set of ruins known to CGI' and 'what looks like a once amazing city, which has now been overrun by several episodes of *Game of Thrones*', Villengard has been dubbed 'Middle Earth' by the crew ("Well, it's like Isengard, isn't it?" says script supervisor Nicki Coles) and 'the Dalek pit' by Mark Gatiss – who's about to be attacked by the mutant variety. In the face.

"First positions, please," requests Mark Hedges. "From the top. We're going to start in the TARDIS."

"Oop, we're at it again," says Peter Capaldi. "Back in the box. In, out, shake it all about."

And... action. "Once the nightmare of the seven galaxies," the Twelfth Doctor says of Villengard. "Now home to the dispossessed." (Cut in the edit: "What happened?" the First Doctor asks him. "You," retorts the Twelfth.) And then –

– *wham!* Something tentacled and squealing launches from the shadows. It's a squidgy green ball ("the green ball of love," Rachel calls it; Peter opts for "a mutated beach ball"), but it'll be a computer-generated Dalek mutant by the time this airs on TV. "It's what I've always wanted," Mark tells **DWM**. To be attacked by a Dalek's insides? "By a green ball, yeah."

"Well, we must be mindful of Mark's process," deadpans Peter.

Take two. The Captain crashes to the ground, as the Dalek mutant wraps itself around his mush. The Twelfth Doctor and Bill leap to his aid – her clawing at the creature, him frantically sonicing it. (The First Doctor watches from the sidelines. "Hold me back," jokes David. "HOLD ME BACK!") Afterwards, Peter has a question for Rachel: "Why do I use the sonic?"

"I'd like to see Daniel Day-Lewis sonic a space octopus." Peter Capaldi

Above: Peter Capaldi and David Bradley find script supervisor Nicki Coles in a festive mood between takes.

Below: Pearl Mackie uploaded this selfie of herself and David to her Instagram account. Photo © Pearl Mackie.

"I think the key is, you're afraid the creature's going to grab you," she says.

"Why, has it got lots of tentacles?" he asks. "And they're lashing out at us, yeah?"

"We can't just *grab* it off," chips in Bill actress Pearl Mackie, "because it could, like, octopus us." It's nice to hear 'octopus' used as a verb, we tell her later, and she laughs. "In *my* head, it's like an octopus. Yeah, a little one."

"I'd like to see Daniel Day-Lewis sonic a space octopus," says Peter. "These are the real challenges of an actor's career."

The Twelfth Doctor, let's face it, is more 'woke' and worldly-wise than his *Twice Upon a Time* predecessor. "The difference is, he's still stuck in the 1960s," says David, of the First Doctor. "He's like a relic. I mean, some of the inappropriate comments he makes! He keeps coming up with these totally politically incorrect things to say."

"He's *incredibly* politically incorrect," adds Steven. "By which I don't mean that the First Doctor is any kind of a bigot; he clearly isn't. He's lovely. But he just... in a quite Time Lordy way, he hasn't really learnt how to behave, so he's out of order all over the place."

"He has a lot of catching up to do," agrees David, "much to the embarrassment of the Twelfth Doctor." But it's a joy to play, he insists: "It gives me licence to be outrageous and silly. The thrill of doing something where you're allowed to say all the things that you can't say normally. 'This TARDIS is in need of a good dusting. Obviously Polly isn't around anymore.' And admonishing Bill for her language."

It's true. Here on Villengard, as the shooting day draws to a close, Bill Potts has just said a rather rude word. "If I hear any more language like that from you, young lady," barks the First Doctor, stood in the TARDIS doorway, "you're in for a jolly good smacked bottom." The TARDIS door slams shut.

"I like the idea that he's slightly disgruntled by such an innocent word," David tells us, laughing. "A young person swearing and being cheeky to her elders – ie, the Doctor. It'd be unthinkable to ever let Polly do that! Or any of them. And talking about giving Bill a jolly good smacked bottom!"

Steven, watching on a camera monitor, is tickled by David's delivery of that line; lifted from *The Dalek Invasion of Earth* (1964), when Hartnell's Doctor tells his granddaughter, Susan, "What you need is a jolly good smacked bottom."

And Peter seems equally delighted. "It's Hartnell-isms," he laughs. "He's doing them! He's doing them all!"

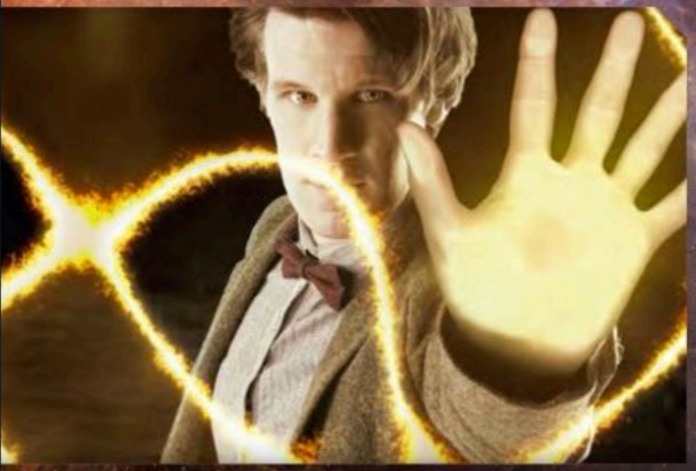
"I had huge fun writing that," says Steven, "because he *did* say that. *All* the dreadful things the First Doctor says in this Christmas Special, he says either directly or indirectly in the original show. Instead of pretending they didn't happen, and instead of sort of saying, 'No, we'll reinvent the First Doctor and turn him into a swaggering, politically correct Time Lord,' to hell with that. Why not just put him in the show as he was, and enjoy the contrast?

"Also, I knew that the Doctor was going to turn into a woman at the end, and we've started to suggest – I think it was Russell [T Davies] who started it – that the Doctor's regenerations are not completely random; he sort of alters himself with regard to the world around him. So having faced his most unreconstructed self, he just switches to a woman. You would, wouldn't you? That makes perfect sense to me." **DWM**

BLACK HOLES AND REVELATIONS

'John Smith' is the Canadian visual effects virtuoso responsible for some stunning computer-generated imagery in the Twelfth Doctor's final adventures. But how did he go from fan to pro?

INTERVIEW BY **BENJAMIN COOK**



Top: Concept art by John Smith for the black hole in *World Enough and Time* (2017).

Above: John published his first *Doctor Who* fan video in 2010 – a trailer for that year's Special, *A Christmas Carol* (*tinyurl.com/JohnSmith2010*), which featured the Eleventh Doctor (Matt Smith).

This is the story of a *Doctor Who* fan who went from making YouTube videos inspired by his favourite TV show to being offered a job on it – designing and animating black holes, spaceships and space-time vortexes on Peter Capaldi's swansong episodes. "It's all kind of been an accident," he says.

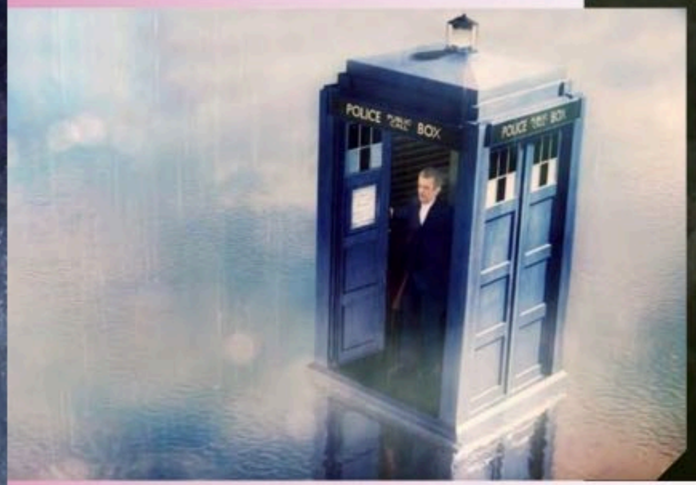
For now, 'John Smith' wishes to remain anonymous, hence the pseudonym. "I like the idea of my work standing on its own," he explains, "without the creator getting in the way. It almost feels more honest that way." But we can tell you that he's in his early 20s, he's from Canada, and his videos – uploaded to his *JohnSmithVFX* YouTube channel – have amassed over 13 million views. Also, he owes a lot to *Doctor Who*. "This show is almost singlehandedly responsible for making me want to become a filmmaker," he says.

"I was first introduced to it through my father, who was a massive fan of *Doctor Who* growing up. He used to tell me bedtime stories every night, and one evening he told me about these terrifying creatures called Daleks. It just captured my imagination. So I watched a handful of classic serials. *Remembrance of the Daleks* [1988] was my first. In 2003, when it was announced that *Doctor Who* was coming back, I couldn't have been more excited."

John made his inaugural *Doctor Who* video in 2010: a make-believe trailer (*tinyurl.com/JohnSmith2010*) for that year's Christmas Special. It notched up 450,000 views on his old YouTube channel, *dwcast25*, and brought him to the attention of Rachel Talalay, four years before she began directing *Doctor Who*.

In 2013, while at film school ("for general film and TV production. VFX was always a hobby, but never something I took too seriously") he uploaded his first *JohnSmithVFX* video: a 3D trailer for an imagined 50th anniversary special (*tinyurl.com/JohnSmith50th*). "I wanted to see if I could fool a few people, so I posted it as 'John Smith' – as a joke – as if there had been an anonymous leak." A couple of months later, John had the idea for another video, *Wholock*, and it grew from there.

"After I graduated, I kept coming across people who'd offer me money to play around with giant explosions and 3D spaceships, so I figured, why not? And now it's my job. Probably the best job I never intended to end up with."



In 2014, when John learnt that Rachel had landed the *Who* gig, he got back in touch. "We started a lovely email correspondence, which got me invited to the set [of 2014's *Death in Heaven*], both by her and, independently, by [showrunner] Steven Moffat, who was a fan of *Wholock* and my new *Rain* trailer."

The latter video (*tinyurl.com/JohnSmithRain*), inspired by Alice X Zhang's *The Roar of Our Stars* painting of Matt Smith's Doctor, was described by Peter Capaldi as "an absolutely beautiful piece of work, clearly by a very gifted filmmaker".

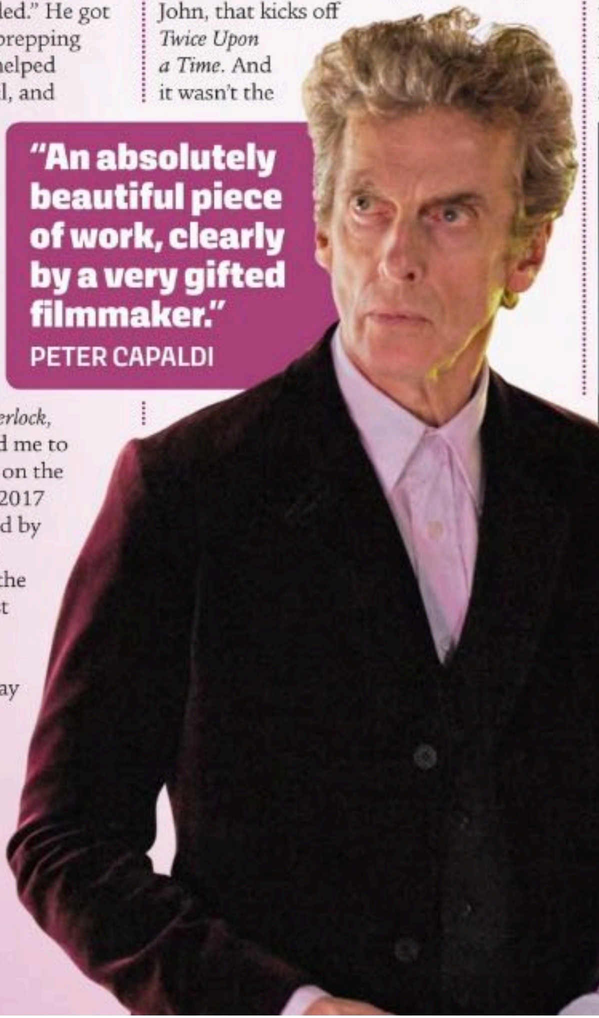
"That began many months of me pestering Rachel to let me help with an episode," John continues. "I offered to do any previz ['pre-visualisations', to demonstrate how a final shot will look] or reference-digging she needed." He got his chance when Rachel was prepping for 2015's *Heaven Sent*; John helped her find references for the Veil, and with previz pieces of the Doctor falling and the skull sequences. "I suggested they film the falling upside-down, with Peter lying on his back, so that gravity works in their favour – which, to my surprise, worked amazingly well."

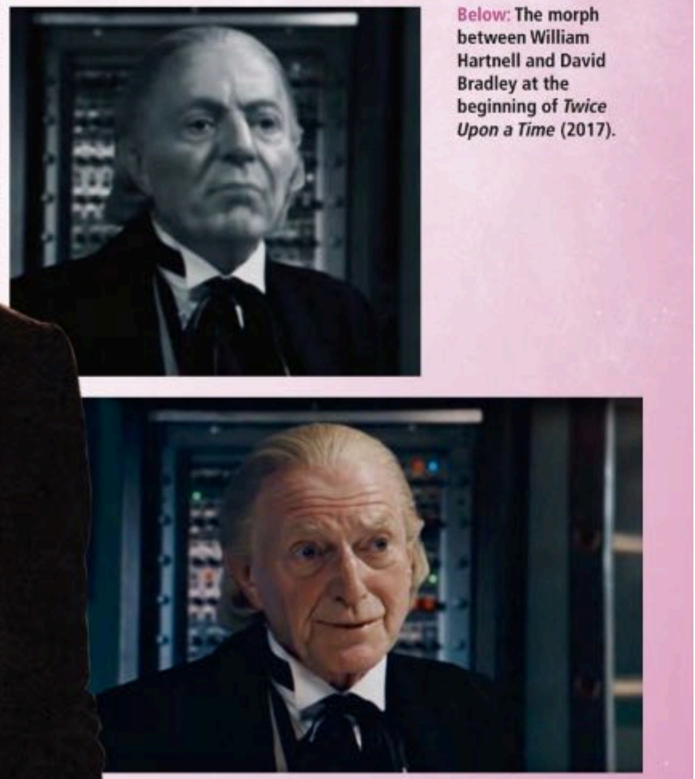
But it wasn't until 2016 that Milk, the visual effects vendor on *Doctor Who* and *Sherlock*, etc, "finally caved and allowed me to do a few sequences myself" – on the opening episode of *Sherlock*'s 2017 run, *The Six Thatchers*, directed by Rachel. "I did the sharks, the Skype and the bullet-time at the end," says John. It was his first work for British television. "Then, once I had my foot in the door, I weaselled my way onto *World Enough and Time* [2017]. Milk subcontracted me to design the black hole, then they composited it into the shots. It's such an incredible feeling to be a part of an episode."

He was invited back almost immediately, to work on *Doctor Who*'s 2017 Christmas Special, *Twice Upon a Time*. "In 2015, I'd done a YouTube video in which I'd colourised Hartnell's famous 'goodbye Susan' speech from *The Dalek Invasion of Earth* [1964], and the aspect ratio changes from 4:3 to 16:9 by extending the background [*tinyurl.com/FirstFarewell*]. I'm not certain, but I believe that might have been what inspired that similar moment in Steven's Christmas script…?"

When we ask Steven, he confirms: "I *had* seen that video and thought, 'That could work really well,' so it was my suggestion that we get 'John Smith' to do it – and to do it like that, but this time switching actor." This is the remarkable Hartnell-to-Bradley morph, created by John, that kicks off *Twice Upon a Time*. And it wasn't the first time that Steven had mined YouTube for talent. In 2014, he hired *Who* fan Billy Hanshaw, a motion graphics artist from Leeds, to design the Capaldi title sequence, having been impressed by his fan-made version (*tinyurl.com/HanshawTitles*) – a 2013 viral hit on YouTube. "I think you're stupid if you're not harvesting all talent," says Steven. "There's never been a time when talented young people have been able to put their wares out there, and show what they can do, and show off what they can do, in public, the way they can now. You've got to pay attention to that. You know, YouTube is coming to eat us, so let's make friends." ►

> **"An absolutely beautiful piece of work, clearly by a very gifted filmmaker."**
> PETER CAPALDI





Top left: John's 'rain' trailer was inspired by Alice X Zhang's painting *The Roar of Our Stars*.

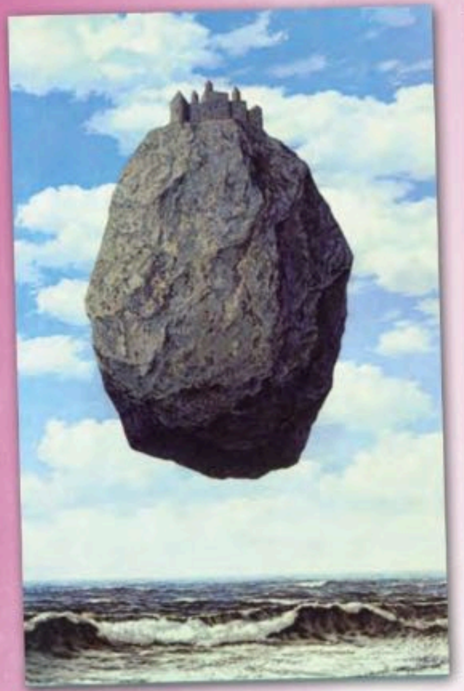
Top right: John's previz of the skulls from *Heaven Sent* (2015).

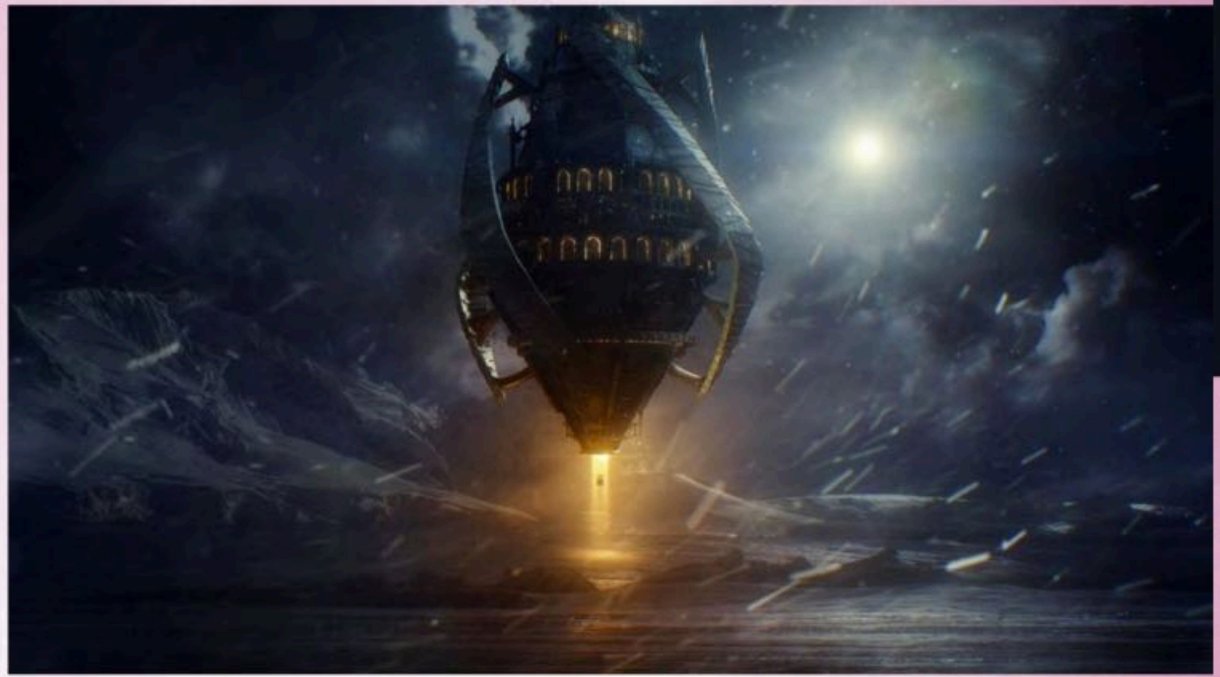
Above: John colourised the farewell speech the Doctor (William Hartnell) makes at the end of *The Dalek Invasion of Earth* (1964).

Left: The Doctor (Peter Capaldi) in *Heaven Sent*.

Below: The morph between William Hartnell and David Bradley at the beginning of *Twice Upon a Time* (2017).

THE DWM INTERVIEW John Smith





Above: René Magritte's 1959 painting *The Castle of the Pyrenees* informed John's work on the Testimony spaceship.

Above right: John's rejected design for the Testimony spaceship from *Twice Upon a Time*.

Below: John's initial concept art for the spaceship (top) and how it appeared on screen (bottom).

Right: Showrunner Steven Moffat on the set of *Twice Upon a Time*.

◄ In issue 519 of **Doctor Who Magazine** we published a brief chat with John – it was his first-ever magazine interview – in which the VFX whizz discussed the above-stated morph shot. *Radio Times*, Digital Spy and even leading French newspaper *Le Monde* picked up on our story. "It's so weird to think that me getting a job can be considered news," says John today. "At least by someone other than my mother!"

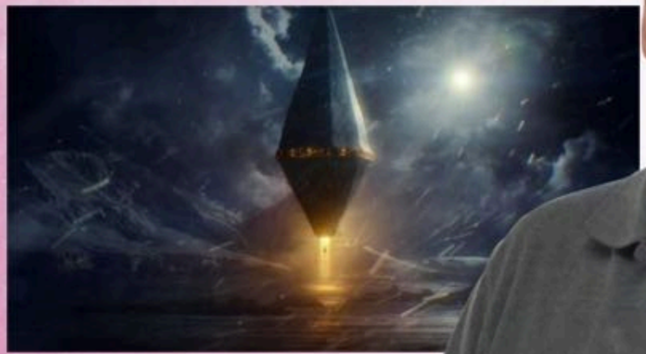
What's more, Steven and Rachel were so impressed with his morph that they entrusted him with further *Twice Upon a Time* effects, starting with the Testimony's giant stone spaceship that literally picks up the Twelfth Doctor's TARDIS from the South Pole. As described in Steven's script: 'A vast spaceship hangs in the sky. It appears to be made of stone – more like a haunted castle than the Enterprise.'

In September, John told us in an email: 'I can't believe I'm being allowed to design a whole spaceship for an episode of *Doctor Who*! It's one of those pinch-me moments. At the same time, it's incredibly daunting. I have literally no idea how to design a spaceship. Don't tell anyone!'

Well, he worked it out. Looking back now, he says: "Rachel sent me a reference they were considering of the Magritte painting *The Castle of the Pyrenees*, which has an incredible monolithic quality to it. There's something so great about a structure like that, that doesn't look in any way like it should be able to fly. So I knew that I wanted something big, and monolithic, and timeless, with a strong silhouette; something that looked like it could have been carved out of a mountain face. I settled on the form of a nine-sided diamond."

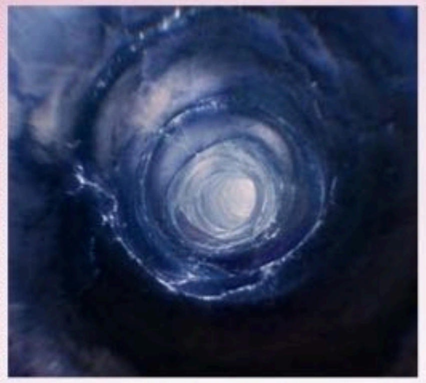
But the production team was worried that his design didn't match the craft's cavernous, tomb-lined, Chamber of the Dead interior set. "So I spent a good 20 hours making it a lot more complicated: adding cool arms, and turrets, and windows, and really turning it into a giant Gothic flying castle, like the script requested. But, after I sent that in, they decided they preferred my original design. Turns out, simpler *is* better. So I deleted all that nonsense. I just added some arches around the 'belt' to match the interior chamber, and some glittering golden lights to match the upper room we see."

> **"I think you're stupid if you're not harvesting all talent."**
> STEVEN MOFFAT



Next, John was asked to design the most iconic of *Doctor Who* visuals: 'The best thing,' he emailed in September, 'is that I'm getting to design a new Vortex! Steven's only requirement is that it look "awesome". Other than that, I'm effectively free to do what I want. How the hell did I end up in this position?!'

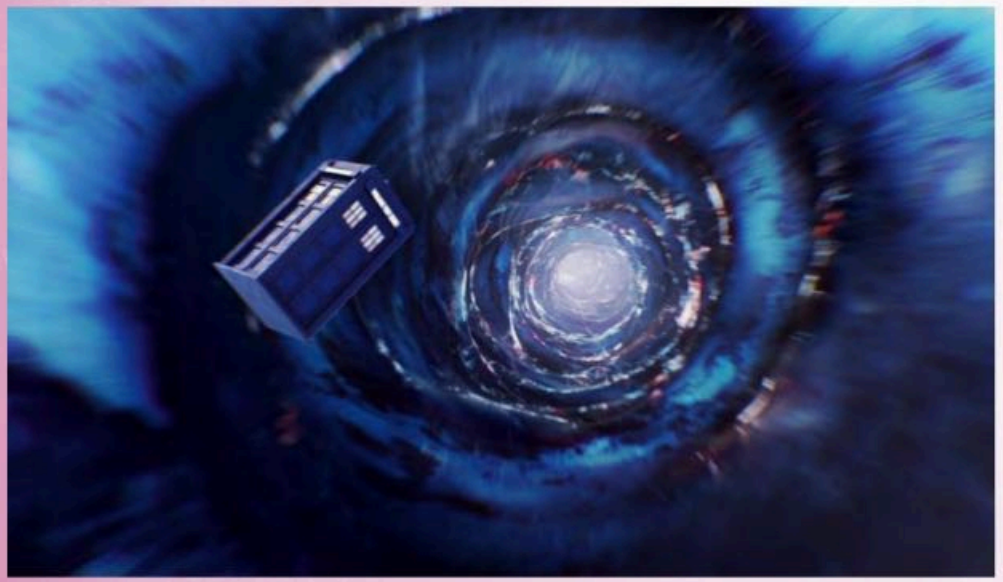
He now elaborates: "Typically, the show just uses the Vortex from the title sequence, but they realised that there hadn't actually been one [a new Vortex] since Peter Capaldi took over. That's where I was brought in. I'd done a few different vortexes on my YouTube channel [notably in his *Dematerialisation* and *Vortex* videos from 2015], so I knew where to start and lots of the pitfalls. But the possibilities were endless...



"Instinctively you want to really push the envelope. So I spent a few hours trying to create an updated version of the 1963 'howlround' effect, since it was the First Doctor's TARDIS flying through it. But I had to stop myself, because you're telling a story and you want the audience to be invested in it, not distracted and wondering, 'What the hell –?!'" Ultimately, he opted for "something similar enough to previous vortexes that it wouldn't jar for the audience, but be unique enough to be its own thing. I made it blue to match the current titles, with my favourite red highlights from the 2005 design, with the subsurface lighting reminiscent of Tom Baker's title sequence, and the movement of the TARDIS vaguely similar to the 2010 titles. It's a kind of 'greatest hits' Vortex!"

John also did the shot of the two Doctors' TARDISes flying through space ("a nice iconic image," he says), and something else that we can't talk about yet ("but I had a surprising amount of freedom on that too," he hints). Then he received a very special invite: "Incredibly, less than a week after Jodie [Whittaker] was announced, I was invited to the set to watch her film her portion of the regeneration. I left home with literally six hours' notice. Got the invitation at 11.00am, booked my tickets at noon, and was on the plane by 6.00pm that evening. Genuinely the most spontaneous thing I've ever done! I'm still buzzing.

"I met Jodie, and Chris [Chibnall, the new showrunner], and everyone I'd been working with for the past month on *Twice Upon a Time*, and it was one of the most incredible experiences I've ever had. The atmosphere was electric. Everyone in that room knew they were making history. And Jodie was just ridiculously nice. I mean, absurdly lovely. Everyone says it, and it's entirely true. Also, she gave me one of her biscuits. I'm probably going to remember that until I'm 90. I got a biscuit off the Doctor! I'm pretty sure my cheeks ached the next day from too much smiling."



FIVE TO WATCH

Some essential John Smith videos...

VORTEX

The TARDIS whirls through a space-time Vortex that's a little more turbulent than what we're used to. Inspired by the 'howlround' visuals of *Doctor Who*'s original, 1963 title sequence.
Go to: *tinyurl.com/VortexVFX*

A DECADE OF DOCTOR WHO

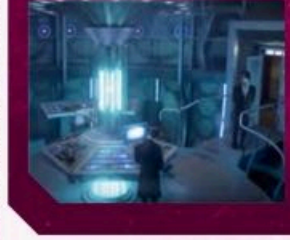
A love letter to 21st-century *Who*, animating iconic moments from the Eccleston to early Capaldi eras, set to This Will Destroy You's *The Mighty Rio Grande*. Took only six days from concept to completion.
Go to: *tinyurl.com/DecadeWho*

THE FIRST FAREWELL

The First Doctor's goodbye to Susan, from 1964's *The Dalek Invasion of Earth*. Except, as we push in on the Doctor, the picture expands from 4:3 to 16:9! And becomes colour! A seminal video.
Go to: *tinyurl.com/FirstFarewell*

DEMATERIALISATION

A fresh approach to the TARDIS dematerialisation: from the ship's point of view, from take-off to landing, all in one shot.
Go to: *tinyurl.com/OnePerfectVworp*



WHOLOCK

In anticipation of both the 2013 *Doctor Who* Christmas Special and Series 3 of *Sherlock*, here's a crossover story. Took three months to make, and just three days to go viral. To date, almost seven million views on YouTube.
Go to: *tinyurl.com/WholockHit*

As for the scene itself: "I loved it. I was lucky enough to sit in the editing room as they were piecing it together the next day, and I think it's one of my favourite regenerations yet. It's magical, and exciting, and silly, and Jodie absolutely nails it. And what a cliffhanger!"

So what does the future hold for John Smith? "It's hard to say, since my plans barely extend beyond the next few weeks. I've certainly let Chris know that I'm happy to help out on *Doctor Who* in any way that they need. But it'll be difficult to top designing a spaceship *and* a Vortex in the same episode!"

Whatever he does next, John admits: "If I weren't being paid, I'd still be doing it. I just really love it. Being able to create images that look and feel real, but don't or can't exist in the real world... there's nothing better than that. It still feels like magic to me. But truthfully," he concludes, "the best part is being able to talk to people you've looked up to for years and refer to them by their first names. Honestly, I still can't get over how I can just call the showrunners 'Steven' and 'Chris'." **DWM**

Above left: John's concept art for the underside of the Testimony spaceship.

Above centre: John's initial design for the Vortex in *Twice Upon a Time*.

Inset: The Twelfth Doctor regenerates.

Below left: The First Doctor's TARDIS in John's Vortex, as it appeared on screen.

The Maestro

Dudley Simpson died on 4 November 2017 at the age of 95. A fellow *Doctor Who* composer pays tribute to the great man with the help of the people who knew him.

FEATURE BY **MARK AYRES**

"The only thing is that I thought that if I do have music over his footsteps, you may not hear his footsteps prominently enough. If you time this first section for me I'll have a rough idea of how much music I have to create for this, where the Chinese doll jumps out on him. I was thinking of the cello mixed with the marimba, and we're going to use car springs for when he jumps out - you know, goes 'zing...!'"

That was Dudley Simpson talking in *Whose Doctor Who*, an April 1977 edition of BBC2's *The Lively Arts*. He was discussing his score for *The Talons of Weng-Chiang* with director David Maloney, and it was one of the most influential pieces of television I ever saw.

When I was teenager, in the 1970s, I thought Dudley Simpson was the guv'nor. There were other television composers whose work I admired, including Tristram Cary, Geoffrey Burgon, Carey Blyton (who turned up as a visiting composer on a youth orchestra course I attended) and Norman Kay. Then there was the BBC Radiophonic Workshop, of course, and a few composers who never troubled *Doctor Who*, such as Christopher Gunning (*The Day of the Triffids*) and Barry Gray (most of Gerry Anderson's output). But Dudley's extensive CV encompassed just the kind of television I adored, from *Doctor Who* to *The Tomorrow People*, *The Long Chase* to *Moonbase 3*. I heard his work on *The Brothers*, *The Venturers*, *Paul Temple*, *The Last of the Mohicans*, *Madame Bovary* and the acclaimed 1973 documentary series *The Ascent of Man*. Later, there'd be *Blake's 7*, *Target* and a number of the BBC Shakespeare plays. I admired his knack for a good tune - the capturing and setting of a mood. I loved the tone colours he achieved, and transcribed bits of *Genesis of the Daleks* (1975) and *The Brain of Morbius* (1976) in an effort to understand them. I worked my way through the grades in piano, flute and music theory and took music at O- and A-level. But listening to Dudley's work was my early education in orchestration.

> **"I was thinking of the cello mixed with the marimba, and we're going to use car springs for when he jumps out."** DUDLEY SIMPSON

Born in Melbourne, Australia, in 1922, Dudley was something of a child prodigy. After the Second World War he took a Diploma in Music at Melbourne Conservatorium - which he passed with honours - before a chance meeting with a member of the local Borovansky Ballet led to him becoming the company's pianist and assistant conductor. He would later marry Jill Bathurst, one of the Borovansky dancers.

In 1956, none other than Dame Margot Fonteyn suggested that he should try to further his career in London. Dudley ►

Opposite page: Composer Dudley Simpson in 1973.

Below left: Dudley and director David Maloney pictured during the post-production of *The Talons of Weng-Chiang* in early 1977.

Below right: Mr Sin (Deep Roy), the murderous "Chinese doll" from *The Talons of Weng-Chiang*.

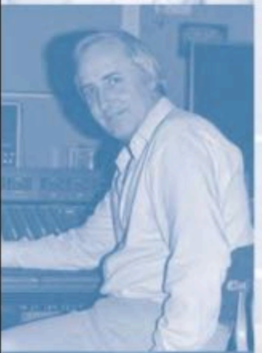
Dudley Simpson

Right: An early portrait of Dudley.

Far right: Dudley conducts the English Chamber Orchestra in a performance of Prokofiev's *Peter and the Wolf*, first broadcast by BBC1 on Boxing Day 1965.

Below: Dudley's Radiophonic Workshop colleagues Brian Hodgson and (beneath) Dick Mills.

Bottom: Susan (Carole Ann Ford) and Ian (William Russell) make a shock discovery in *Planet of Giants* (1964), the first of Dudley's many *Doctor Who* stories.



◄ belatedly followed this advice when the Borovansky Ballet disbanded after Borovansky's death in 1959. In London, Dudley played for classes and rehearsals at Sadler's Wells and The Royal Ballet, "until one day [dancer] Bryan Ashbridge introduced me to Hugo Rignold [musical director of The Royal Ballet] and that's where it started. He threw me in like Daniel in the lions' den without a rehearsal and I conducted a performance at the Royal Opera House." Dudley was subsequently the first Australian to become permanent musical director there, conducting for Fonteyn and the other big ballet star of the day, Rudolf Nureyev.

Dudley's next big break came at an after-show party. He was introduced to television producer Gerard Glaister, who in 1961 commissioned him to write the score for a one-off BBC drama called *Jack's Horrible Luck*. After that, Dudley was given *Moonstrike*, a 1963 anthology about covert Allied operations against German forces during the Second World War. "It was on *Moonstrike* that I met all of these directors," he remembered. "One of them said, 'You should come and write for me sometime.' It was Mervyn Pinfield, who got me into *Doctor Who*. The first one was *Planet of Giants* [1964] and it was completely new to me. I had never thought of writing for science fiction." Before long, Dudley was scoring the majority of *Doctor Who* episodes.

Along the way, Dudley and Jill became parents to Karen, Alison and Matthew. Alison remembers him as "beautiful... an incredible man, husband, father, adored grandfather".

During his time on *Doctor Who*, Dudley worked closely with Brian Hodgson and later Dick Mills at the BBC Radiophonic Workshop. Brian and Dick were initially called upon to assist with the creation of special effects to enhance the music, but Dudley's score for *Fury from the Deep* (1968) was recorded entirely at the Workshop with basic audio oscillators and treated piano.

> **"It was completely new to me. I had never thought of writing for science fiction."**
> DUDLEY SIMPSON

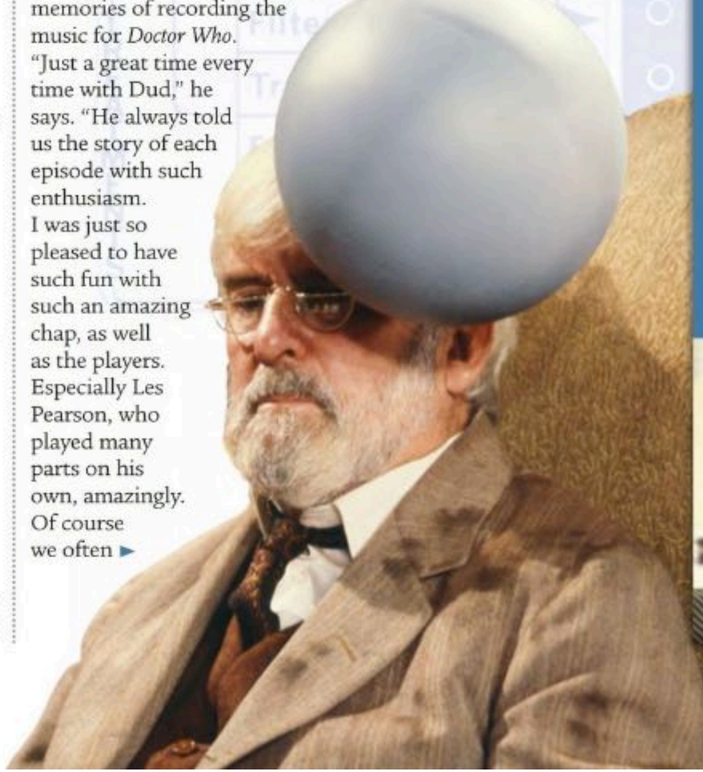
For several years from 1971, scores were created almost exclusively on the EMS VCS3 synthesiser in a laborious process of overdubbing and reprogramming that necessitated ingenious voicing with lots of parallel harmonies and block chords. Later, Dudley would record his small orchestra of live players then overdub the electronic parts. "Dudley was fun and had his own quaint turn of phrase to describe, for instance, what tonal colours he wanted to achieve," recalls Dick Mills. "Two frequent requests were 'low trajectory sounds' – which eventually I realised meant more bass, despite the domestic television set's inability to reproduce it – and a strange reference to a lady called Ethel Real. This turned out to be Australian for 'ethereal'. I remember Dudley being so proud at being featured as the orchestral conductor in *The Talons of Weng-Chiang* [1977]. 'They stood me on a box to make me look taller!' was his boast."

By the mid-1970s Dudley's band typically consisted of a Yamaha organ (with the player – usually the virtuoso Leslie Pearson – doubling piano, electric piano or harpsichord), a couple of French horns, a brace of clarinetists playing everything from contrabass up to B-flat, clarinet and occasionally saxophone and flute as well, a cello, and a percussionist (generally Tristan Fry) with a whole truck-full of toys including timpani, marimba, xylophone, cymbals, shakers, water pans and even car springs. This was a combination of instruments with a massive musical range, both individually and in concert. In addition, Dudley would apply extended techniques that created an enormous variety of tone colours. One of my favourites is the 'stopped' horn, where the player rams the supporting hand into the bell in order to 'stop' the air escaping; it creates a marvellous, 'strangled' sound and is all over Dudley's scores for *Doctor Who* and *Blake's 7*. In 2017 I had a blast recreating all this in my score for the reconstructed *Shada*.

After all these years, Leslie Pearson mainly remembers what he calls the "social side" of recording Dudley's scores. "There was a very happy atmosphere on the sessions," he says, "and afterwards in the club at Lime Grove Studios in Shepherds Bush with Dudley, Tristan Fry etc."

Tristan is a former London Symphony Orchestra timpanist, and was the drummer with instrumental rock group Sky. He has similarly fond memories of recording the music for *Doctor Who*. "Just a great time every time with Dud," he says. "He always told us the story of each episode with such enthusiasm. I was just so pleased to have such fun with such an amazing chap, as well as the players. Especially Les Pearson, who played many parts on his own, amazingly. Of course we often ►

Above: Victoria (Deborah Watling), the Doctor (Patrick Troughton) and Jamie (Frazer Hines) in Episode 1 of *Fury from the Deep* (1968).



Below: Professor Chronotis (Denis Carey) in *Shada*. Mark Ayres composed the music for the 2017 reconstruction of this story in the style of Dudley Simpson.

Dudley remembered

"I was very sad to hear recently that Dudley had died. He was a major influence on the success of *Doctor Who*. I loved our sessions together, when we laid down the incidental music tracks he had composed and then merged them into the final sound dub. He had an unerring instinct for the right cue at the right moment and he so enjoyed the work, always achieved at breakneck speed with no fuss, always with a smile and passionate commitment. What a talent!

"He also composed the theme tune for my next series, *Target*, which captured the spirit of the time.

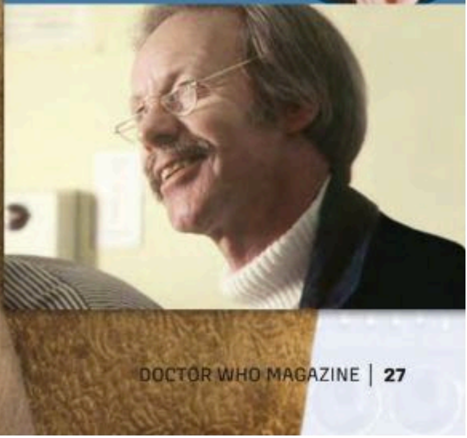
"I hope Dudley's enormous contribution to *Doctor Who* receives the recognition it deserves."

Philip Hinchcliffe
(*Doctor Who* producer, 1974–1977)

"Dudley was such a fascinating and charming man. He allowed me into the inner musical sanctum at the BBC and showed me so much about this exciting form of electronic music with such passion and enthusiasm. Our times on *Doctor Who* were very much all-round team work and Dudley was not only a friend but an integral part of that team, helping to create a wonderful and often eerie electronic ambiance for the show."
Katy Manning (Jo Grant)

"I am lost in admiration at his amazing ability to shift mood, enhance storylines and create magic."
Louise Jameson (Leela)

"Dudley Simpson was an enchanting man. The charm, the smile, the music and the moustache! And to reach the great age of 95! Wonderful. All hail to dear Dudley Simpson I say."
Tom Baker (The Doctor)



Above left: Duggan (Tom Chadbon), the Doctor (Tom Baker) and Romana (Lalla Ward) in *City of Death* (1979).

Above right: Part of Dudley's acclaimed score for *City of Death* was performed at the *Doctor Who* 50th Anniversary Prom in 2013.

Inset: Gudrun Ure as *Supergran*.

Below left (from top to bottom): Roger Limb, Peter Howell and Paddy Kingsland.

Below right: Dudley was delighted when some of his best-known music was performed at the *Doctor Who* Prom in 2013.

> "You've got to have a theme, then you can do anything."
> DUDLEY SIMPSON

◄ talked about Dud's days conducting for Margot Fonteyn and Rudolf the red-nosed [Nureyev]!"

Once the traditional elements of his scores had been recorded, Dudley would overdub the electronics at the Radiophonic Workshop until Brian Hodgson (returning to the BBC after a spell running his own studio) decided this was taking too much time. From then on, a synthesiser (probably a Roland SH-2000) was added to the live sessions. This was often perched next to Dudley on his conductor's podium – the score for *City of Death* (1979) bears a note to the music copyist: 'No need to copy synth part – will play from full score.'

Dudley was a generous man with infectious enthusiasm. Roger Limb of the Radiophonic Workshop says, "I learned a lot watching Dudley at work in Maida Vale Room 10 with the Synthi 100 synthesiser. Putting together *The Ascent of Man* – that was a memorable day." Fellow Workshop composer Peter Howell concurs: "I was less involved with Dudley, perhaps because of my later arrival at the Radiophonic Workshop, but I did stand in for Dick [Mills] on one occasion and attended one of his Lime Grove sessions [for *Planet of Evil* in 1975]. Afterwards I added his synth lines in Room 10. A very memorable experience. I think it introduced me to the professionalism of the whole enterprise, the use of copyists and musicians and the way the whole machine worked. I remember him as being a kind and really enjoyable person to be with."

It was much the same when Dudley invited me to sit in on a session for *The Diary of Anne Frank* in 1986. "You've got to have a theme," he told me, "then you can do anything." He didn't use computers or click books, but was very proud of his ability with 'hit points' – those precise moments that you want to accentuate with music. "I can get well within a quarter of a second," he said, and I soon found out how he did it. He composed almost everything at 120 beats per minute. That way, for instance, a minim was a second, a crocket was half a second, a quaver a quarter-second (about six frames) and a semi-quaver approximately three frames. This accounts for the often-syncopated nature of his music, as he prepared to hit a 'cut' on the second semi-quaver of the third beat of the bar. He would write precise accelerandos with the use of ever-shortening notes and compound rhythms. In the days before digital metronomes, Dudley used a tape loop of a 120 bpm click, which was ceremoniously produced from its box at the start of every session. Peter Howell and I have often wondered if his music got slightly slower on each session as the loop stretched!

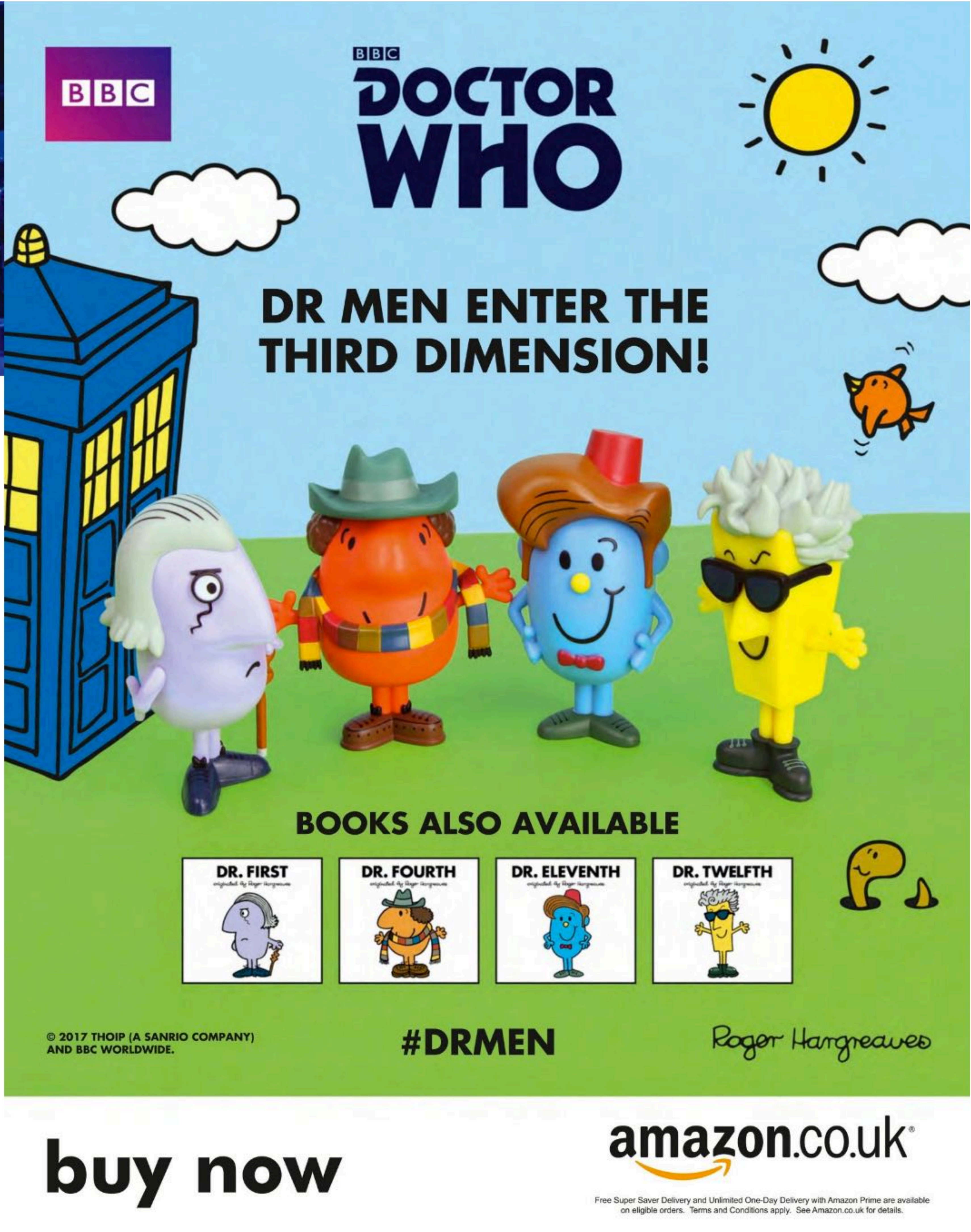
Paddy Kingsland stood in for Dick Mills on *The Sun Makers* (1977) and left the BBC a few years later to set up his own studio. "Dudley was a great TV writer and always fun to work with," says Paddy. "He helped me a lot when I left the Beeb by bringing [1985-87 series] *Supergran* to the studio." This ITV children's series, overseen by ex-*Doctor Who* producer Graham Williams, was one of Dudley's final commissions for television.

It was a real honour to include some of Dudley's music from *City of Death* in the suite Ben Foster and I put together for the *Doctor Who* 50th Anniversary Prom in 2013. We were equally honoured that the maestro was there in the Royal Albert Hall to take the applause when Peter Davison asked the lighting crew to spotlight him in his seat. Dudley, the most humble of men, was delighted.

Dick Mills paid a visit to his old friend after the Prom. "I let Dudley into the secret that I occasionally tricked him into believing a certain knob on the Workshop's huge Synthi 100 would make all the difference, despite it not being connected to anything. Another leg-pull occurred at a dubbing session at TV Centre when Dudley phoned home to say he'd be late and the grams operator played a constant background of party and pub atmospheres behind his conversation. They were very happy times."

The Prom took place during Dudley's final visit to London. Having spent much of his life hopping back and forth between Australia, the UK and a home in Ireland, he finally retired to Sydney with Jill and the rest of his adoring family, all of whom I know will miss him enormously.

As Dick Mills says, "It won't be quite the same without Dud." **DWM**



© 2017 THOIP (A SANRIO COMPANY) AND BBC WORLDWIDE.

Free Super Saver Delivery and Unlimited One-Day Delivery with Amazon Prime are available on eligible orders. Terms and Conditions apply. See Amazon.co.uk for details.

Incidental Music by
DUDLEY SIMPSON
Incidental Music by
DUDLEY SIMPSON
INCIDENTAL MUSIC BY
DUDLEY
SIMPSON

Melody Maker

Highlights of Dudley Simpson's *Doctor Who* scores offer an insight into the prolific composer's technique and reveal some of his musical influences...

FEATURE BY **DAVID HUCKVALE**
ILLUSTRATION BY **SEAN COLEMAN**

It took a while for Dudley Simpson's famous style to emerge, but we can hear its development across his long and remarkably prolific association with *Doctor Who*.

Back in the early days of the series, budgets were tight and the score was the last thing to be considered. Musical resources were limited, but Simpson made a virtue out of a necessity. His first *Doctor Who* music – for 1964's *Planet of the Giants* – used a chamber ensemble rather in the manner of Stravinsky's choreographic recitation, *L'Histoire du soldat*, which is orchestrated for only seven instruments. The *Planet of Giants* music sounds uncannily like Stravinsky's piece, while Simpson's use of wind instruments, horns, piano and percussion also gave it the 'dry' sound associated with the French composers of the 1920s, known as 'Les Six'.

The way Simpson used this limited palette transforms what is actually very simple musical material into highly dramatic, though often very short cues; but he also had access to a few strings and made use of them in highly effective ways. At the end of the first episode, for example, the rising and falling solo string glissando, used to suggest the terror of the Doctor's miniaturised companions on encountering a giant cat, had admittedly been used by James Bernard, who called for many more string players in his scores for Hammer's Quatermass and Dracula films, but it's no less effective for that.

When Ian (William Russell) and Barbara (Jacqueline Hill) first try to climb down into a giant sink to meet up with the Doctor (William Hartnell), Simpson uses a reverberant piano and tam-tam (orchestral gong) in a very short cue; the tam-tam would become an important part of his later musical palette. The second attempt at sink-climbing is coloured by wood-blocks and snare drum, alongside jerky motifs in the wind. Though most of the cues in this story are short, we do have a fairly long one based on a four-note motif, during the Doctor's attempts to lift a giant telephone receiver in the third episode, again featuring wood-blocks and snare. ►

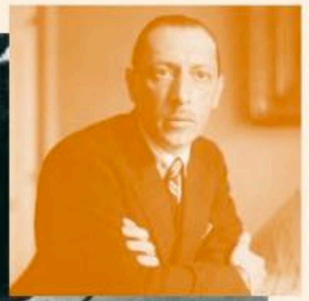
Simpson's limited palette transforms what is actually very simple musical material into highly dramatic cues.

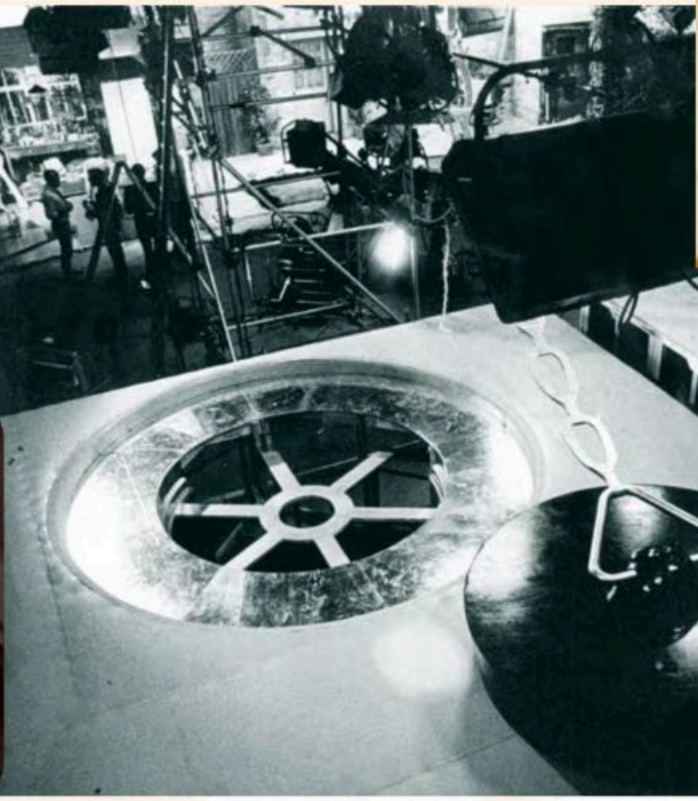
Above: Dudley Simpson, pictured in the 1977 documentary *Whose Doctor Who*.

Bottom left: The Doctor (William Hartnell), Susan (Carole Ann Ford), Barbara (Jaqueline Hill) and Ian (William Russell) see a huge cat in *Planet of Giants* (1964).

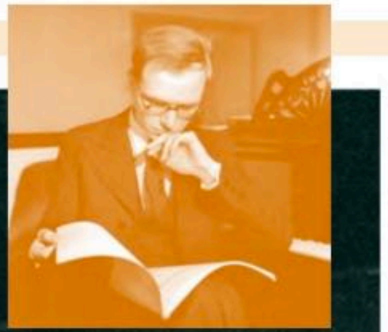
Below right: The laboratory sink set in *Planet of Giants*.

Below right: Russian composer Igor Stravinsky. Simpson's music for *Planet of Giants* recalled some of Stravinky's chamber ensemble textures.





Melody Maker



Above: Simpson's music to accompany the Fish People in Episode 3 of *The Underwater Menace* (1967) echoed the work of Richard Wagner.

Top right: Composer Olivier Messiaen may have been another inspiration for Simpson's music in *The Underwater Menace*.

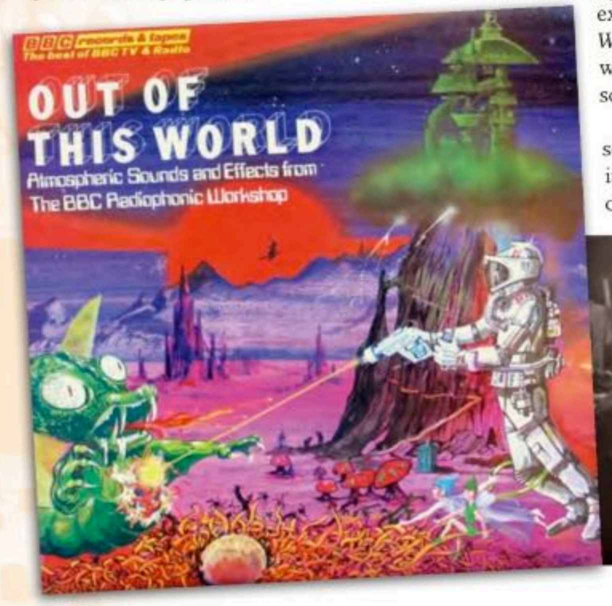
Right: The BBC LP *Out of This World* (1976) contained atmospheric sounds and effects from the BBC Radiophonic Workshop.

Far right: The Doctor (Patrick Troughton) gives Ramo (Tom Watson) a science lesson in *The Underwater Menace* Episode 2. The sound of a distant tam-tam accompanies this scene.

If the chamber ensemble textures of *Planet of Giants* recall elements of Stravinsky, Simpson's score for *The Underwater Menace* (1967) seems to echo that French 20th-century master, Olivier Messiaen. This is due mainly to Simpson's use of an organ timbre to create a sacred mood during scenes set in the temple on Atlantis. Simpson's organ harmonies really do sound like the effects in Messiaen's organ pieces, *Les corps glorieux*.

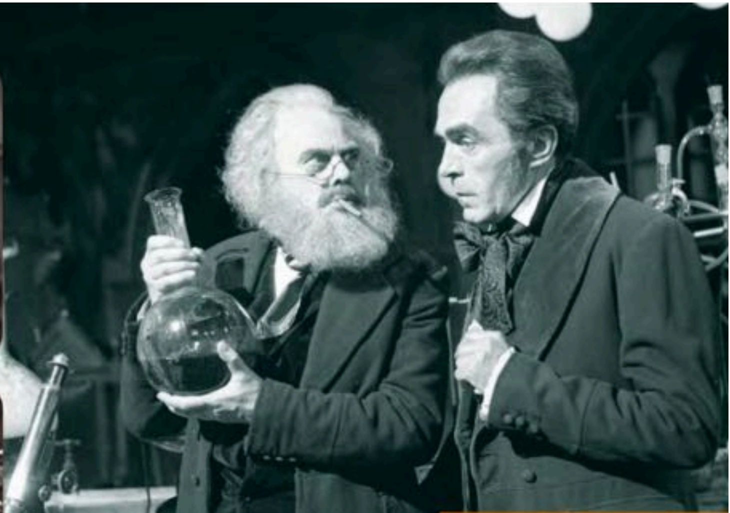
What makes the musical approach of these 1960s episodes so different from today is how little music is used, and that's a lesson from which modern composers should all learn. When Simpson does use music, it's for a reason. In *The Underwater Menace*, after the Doctor (Patrick Troughton) blows up a clay pot to demonstrate what will happen to the Earth if Professor Zaroff (Joseph Furst) has his way, a distant tam-tam is all that's needed to create the appropriate mood. This is an example of how often *Doctor Who* mixed its musical score with musically generated sound design.

What makes the musical approach of these 1960s episodes so different from today is how little music is used.


BBC records & tapes
The best of BBC TV & Radio
OUT OF THIS WORLD
Atmospheric Sounds and Effects from The BBC Radiophonic Workshop

When does music become sound design? Often, when it's reduced to a simple ostinato – a repeated figure that doesn't really get anywhere. The BBC LP *Out of This World* (1976) featured many such effects, created by the Radiophonic Workshop. Technically, many of the longer cues on this album are simply ostinati in one way or another, and it's the various electronic *timbres* rather than the actual music that count, though speed and pitch obviously connote different moods.

Timbres always came first when scoring *Doctor Who*. "What instruments did you have in mind?" was one of the questions composers such as Simpson were usually asked. Once you've decided *what* is playing, you can then give them something to play, but it's the timbre that does most of the communication. Simpson liked to blend 'radiophonic' timbres with acoustic instruments. Sometimes human voices did the trick. In *The Underwater Menace*, he provides a chant for the Atlantean priests and there is an echo of German composer Richard Wagner in Episode 3 when the Fish People swim around like Rhine-maidens. This bizarre sequence is accompanied by a Simpson waltz with odd electronic timbres played against an atmospheric 'bubble' effect. On the 1975 album *The Radiophonic Workshop*, composer Malcolm Clarke would similarly loop the sound of real watery sploshings as a repeating rhythm to accompany a tune.



Top left: Scenes from Episode 2 of *The Evil of the Daleks* (1967): A Dalek materialises; and the Doctor and Jamie (Frazer Hines) investigate the antiques shop.

Top right: Professor Theodore Maxtible (Marius Goring) and Edward Waterfield (John Bailey) in *The Evil of the Daleks*.

Above: Composer Gustav Holst.

Below inset: Composer Richard Wagner.

Bottom: Scenes from *Planet of Giants*: The cat in the first episode; Forrester (Alan Tilvern) carries a briefcase in the second episode, *Dangerous Journey*; and crew members prepare the prop fly for filming.

Simpson's score for *The Evil of the Daleks*, broadcast later in 1967, was radically different from his work on *The Underwater Menace*. What better way to accompany the Daleks than with echoes of the most famous piece of war music ever written, Holst's *Mars* from *The Planets*. It's perfectly all right to do this – John Williams does the same thing in all those *Star Wars* epics – and while Simpson seems unsure whether to channel Holst's piece or Ravel's *Bolero* (both feature an insistent snare drum rhythm), the effect at the beginning of Episode 2 is suitably threatening.

Some of the action here takes place in an antiques shop, where the ticking of various clocks provides Simpson with a kind of rhythmic counterpoint. When a Dalek is revealed, Simpson uses one of horror films' favourite musical intervals – not a simple fourth but an *augmented* fourth. (Start with middle C, count up four notes to F and then go a semitone higher. Hey presto! The sound of evil.) It's a cliche, but one that works every time – it's even known as 'The Devil in Music'. While the Dalek barks, Simpson maintains considerable tension by simply sustaining a single note.

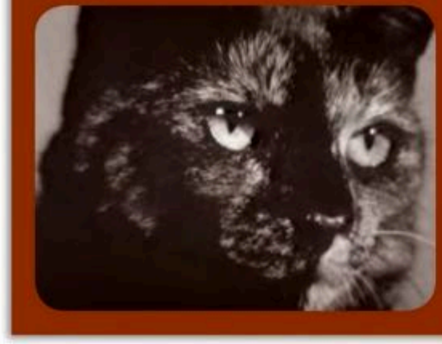
It's hard not to be reminded of Benjamin Britten in this episode, when, shortly after the scene with the Dalek, the Doctor (Patrick Troughton) plays cat-and-mouse in the antiques shop with Keith Perry (Geoffrey Colville). Clarinets swoop quietly up and down in a mysterious repeated figure, while tam-tams and tubular bells vibrate, against the ticking clocks. It's a similar mood and contour, if not in detail, to a scene in Britten's Church Parable, *Curlew River*, which describes a boat being punted from shore to shore.

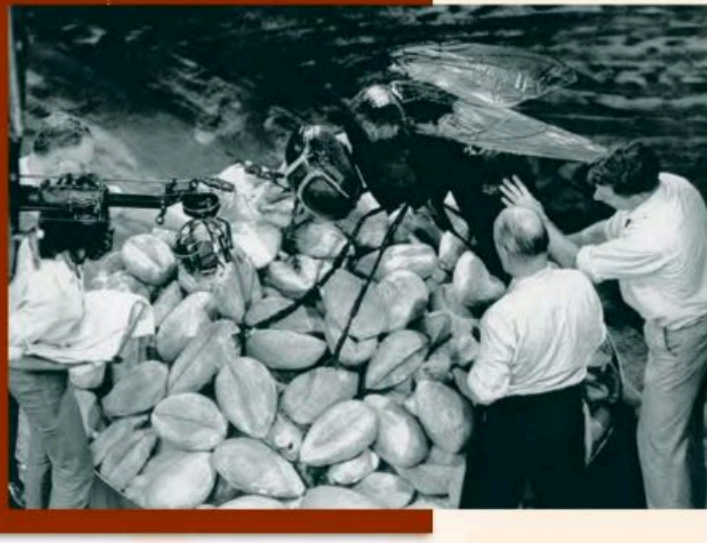
Of course, one can artificially manipulate acoustic instruments. When the Doctor finds himself taken back to the 19th century, the suitably Victorian timbre of a piano is used. But Simpson subjects it to considerable reverberation to suggest the hangover-like consequences of this shift in time and place. On other occasions, it's better to use traditional timbres without interfering: when the camera gives us a close-up of the portrait of Waterfield's late wife, Simpson brings forth the oboe, an instrument long-associated with purity and femininity. He uses the piano again when we're introduced to the professor's lab. Arpeggios flutter around as the camera takes in this bubbling equipment, suggesting not only the Victorian period again, but also the 'virtuosity' of Theodore Maxtible (Marius Goring), whose experiments with time travel will have terrible consequences. ►

Giant Steps

To communicate immediately, it's often necessary for film and television composers to use well-established musical symbols. In *Planet of Giants* Simpson exploits the eerie flute effect of 'flutter tonguing' alongside a growling bassoon to evoke the musical equivalent of the giant cat's purring. Simpson seemed to be remembering one of Richard Wagner's eerie motifs from *Lohengrin* when Forester (Alan Tilvern) carries away the briefcase of the man he's just shot. Musically, this is very like a motif associated with the wicked Ortrud in Wagner's opera, though Simpson scored it for the much thinner texture of a single horn and clarinet.

When a giant housefly threatens Ian and Barbara in the second episode, *Dangerous Journey*, Simpson introduces a sound he would later make very much his own. All he needed for this was two timpani which, between them, thump out notes four tones apart from each other (technically, 'major fourths'), and here, another Wagnerian association occurs, as Wagner did just the same thing for *his* Giants in his first *Ring* opera, *Das Rheingold*. The sound of timpani would stay with Simpson and form an important element in the texture of his later style.





Melody Maker

Top left: **General Hermack (Jack May) and Major Warne (Donald Gee) in *The Space Pirates* (1969).**

Above: **Some of the music in *The Space Pirates* evoked the work of Vaughn Williams.**

Top right: **Scenes from *The Ambassadors of Death* (1970): Dead bodies are buried in a gravel pit in Episode 3; and the Doctor (Jon Pertwee) boards an alien spaceship in Episode 6.**

Below: **Sheet music for *High Wire*, Edwin Astley's theme for *Danger Man*.**

◄ At the end of the decade, *The Space Pirates* (1969) created unusual sounds by 'phasing' cymbals to suggest the V41-LO spaceship, but equally effective is Simpson's use of a solo soprano voice in the manner of Vaughan Williams' *Sinfonia Antartica* (a piece that started life as music for the 1948 film *Scott of the Antarctic*). In both instances, the voice suggests the lonely immensity of a desert – in this case, the emptiness of outer space. Again, sound design is an important element of the general mood, and being electronically generated ostinati, these are really musical elements. Simpson makes sure to blend these chilly and desolate electronic timbres with conventional instrumentation. This may be a high-tech space opera, but ultimately it's about human beings.

HIGH WIRE
TV
THEME MUSIC
THEME from the T.V. Series
'DANGER MAN'

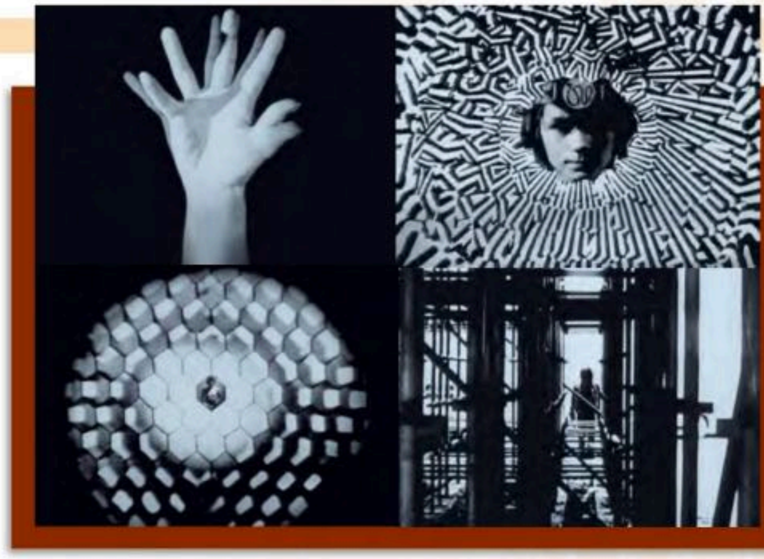
That hallmark of Simpson's sound, the timpani, also features in *The Space Pirates* and returns in *The Ambassadors of Death* (1970). Simpson expanded his stylistic repertoire to respond to this new kind of adventure, which was set on Earth and more like a spy drama with science-fiction elements. The music picks up on the fast-changing sounds of contemporary rock music by incorporating electric guitars, electric bass and saxophones. The harmonies of many of Simpson's punctuating chords, which often bring scenes to a close, are the kind of thing we find in John Barry's James Bond scores or Laurie Johnson's music for *The Avengers* (technically a minor 9th incorporating a major 7th, but you'll know it when you hear it). Simpson also channels Procul Harum's 1967 single *A Whiter Shade of Pale* when we're shown two spaceships in a docking manoeuvre. Amusingly, he blends this with echoes of Bach's *Air on a G String*, perhaps to play around with our memories of the space ballet in Kubrick's *2001: A Space Odyssey* (1968).

By the time of *The Ambassadors of Death* Simpson had created his mature sound which – along with the threatening timpani, the sax, rock elements, the jazzy flutes, the ostinati and the electronic effects – also included the perhaps unexpected timbre of the harpsichord (or electronic versions of it). The harpsichord made perfect sense for *Doctor Who* at this time, given that the latest Doctor, Jon Pertwee, wore cloaks and flowing ties, and drove an Edwardian-style car. The harpsichord had other connotations in the 1960s and 70s, having by then become something of a trendy instrument in film and TV, often associated with spy dramas. (Think of Edwin Astley's *High Wire*, the theme tune for *Danger Man*: a harpsichord ostinato underlies the whole thing.)

In *The Ambassadors of Death*, Simpson blended harpsichord ostinati with electric timbres during the Episode 3 sequence in which two dead bodies are buried in gravel. As usual, it's the timbre rather than the musical material that counts. (When the Doctor enters the alien spaceship in Episode 6, Simpson creates one of his most ethereal ostinati, with a flute and harp quietly sweeping down through arpeggios, mixed with an electronically generated melody.)

The Mind of Evil (1971) was written by Don Houghton (one of Hammer Film Productions' latter-day screenwriters) and begins with the line, "Looks like Dracula's castle!" It is, in fact, a prison, where *Doctor Who* seems to have collided with Stanley Kubrick's *A Clockwork Orange* on the sets of Ronnie Barker's *Porridge*. There is a little bit of comedy music when the doctor waves at a security camera in Episode One, but at this stage in Dudley Simpson's *Doctor Who* career his scores were almost completely electronic, demonstrating the soundness of his belief that acoustic instruments added soul to the proceedings. What's being played here is very straightforward, but the various electronic effects make it sound much creepier than it would on a piano. It's really the tremolo of the electronic sounds that makes this unnerving, rather like the oscillating nature of the Dalek voices, the menace of whom is replaced in this story by the Master (Roger Delgado). The music also has an Orientalist flavour, reflecting the Chinese character of Captain Chin Lee (Pik-Sen Lim) – another effective cliche.

> **The various electronic effects make it sound creepier than it would on piano.**



The Sound of Tomorrow

It might be a tad heretical to confess here, but one of Dudley Simpson's greatest pieces of music is his theme tune for *Doctor Who*'s ITV rival, *The Tomorrow People*. Simpson was chosen to write this theme because of his hugely successful collaboration with *Doctor Who* (*The Tomorrow People* was a deliberate attempt to steal its audience) and the result was perhaps his most characteristic piece. Richard Wagner once said that Beethoven's original overture to *Fidelio* was so dramatic it made the actual opera redundant, and the same thing could apply to Simpson's unnerving *Tomorrow People* theme. It really is hard to live up to the terrifying promise of that music, especially when combined with the equally unnerving futuristic graphics that introduce each episode. *The Tomorrow People* theme is quintessential Dudley Simpson.

The series had moved on considerably by the mid-1970s and Simpson moved with it. He employed a baroque pastiche for *The Ark in Space* (1975), the first story produced by Philip Hinchcliffe. As Sarah Jane Smith (Elisabeth Sladen) is prepared for cryogenic suspension on Nerva, the process is accompanied by musak that suggests the style of an Albinoni oboe concerto or even Purcell's *Music for the Funeral of Queen Mary*. Realising the power of flutes, clarinets and bassoons in their lowest register to create instant mystery and moody tension, Simpson makes extensive use of the bass clarinet in Part One. This provides a suitably eldritch evocation of the slimy Wirrn larvae that intend to invade planet Earth. Marima ostinati also help to make these slimy bundles of bubble-wrap seem more convincing as they slither through the sleeping space station.

The Brain of Morbius (1976) is typical of the scores Simpson composed for Hinchcliffe's Gothic horror stories. By this time Simpson had returned to orchestral instruments, making particular use of the xylophone, the tremolos and trills of which echo the use of this sound by Saint-Saëns in his *Danse macabre*. This is especially appropriate here, as both Saint-Saëns' piece and this story are about resurrecting the dead, and the xylophone has a suitably bone-like rattle. Simpson's solo cello lines create a powerful sense of desolation and melancholy isolation, which are highly suitable for what is, indeed, a version of *Frankenstein* (there's even an Igor figure in Colin Fay's Condo). Philip Madoc's Solon is fully as misguided and alone as Mary Shelley's anti-hero, and the cello nicely reflects his character.

The tone of the series became considerably lighter when Graham Williams took over as producer. Simpson responded by writing what is widely regarded as his greatest *Doctor Who* score – for the 1979 classic *City of Death*. Part One begins with the Doctor (Tom Baker) and Romana (Lalla Ward) on a train. Simpson duly obliges with train rhythms, the piano giving things a Romantic feeling. Indeed, he freely admitted that the model was Gershwin's *An American in Paris*. He gaily pastiches Gershwin's car horns in the orchestration, but then 'phases' the piano when the Doctor and Romana are disoriented by a fracture in time, in which events are repeated immediately after they have happened.

Enter the enigmatic Countess Scarlioni played by Catherine Schell, fresh from her role as a shape-shifting alien in *Space:1999*. Here, however, the shape-shifter is her husband, played by Julian Glover, who is really an alien masquerading as a suave aristocrat. Schell is introduced musically by a sax solo, which echoes the music of Hollywood *film noir* and immediately informs us of her role as a *femme fatale*. Simpson gives the piano in this story a somewhat concertante role and the score sounds bigger in general, with a richer string sound – all to complement the relatively extravagant location work in Paris. When the action goes back to Renaissance Italy Simpson brings back the harpsichord, which by 1979 had lost its 'hip' connotation. A solo cello also aided the Renaissance mood.

Dudley Simpson wrote a great deal more than this, but his work for these stories demonstrates the evolution of his general approach. Versatile and always enthusiastic, his unparalleled contribution to the momentum and mood of *Doctor Who* was considerable, helping not only to articulate the action and editing, but also providing a host of unnerving alien atmospheres. **DWM**

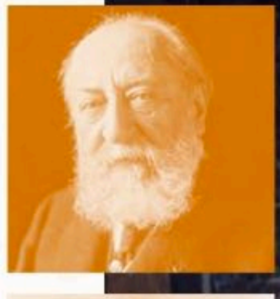
Above left: **Images from the title sequence of *The Tomorrow People* (1973-79). Simpson wrote the unforgettable theme.**

Left: **Romana (Lalla Ward) and the Doctor (Tom Baker) take the Metro in *City of Death* Part One (1979). The scenes filmed in Paris were accompanied by some of Simpson's best incidental music.**

Below inset top: **Composer Camille Saint-Saëns.**

Below inset bottom: **Composer George Gershwin.**

Below: **Condo (Colin Fay) and Dr Solon (Philip Madoc) in *The Brain of Morbius* (1976). Simpson's orchestral score for this story recalled the work of Saint-Saëns.**



Thinking Outside The Box

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS & CARS RESPOND TO ALL CALLS
PULL TO OPEN

This first-hand account reveals how the 1960s TARDIS prop was painstakingly recreated for the Christmas Special.

FEATURE BY **MATT SANDERS**

Top: TARDIS builders Matt Sanders (above) and Tony Farrell.

Right: Matt's illustration for *Twice Upon a Time* (2017), showing the dimensions of the 1960s TARDIS, the 2017 version and the proposed box for the Christmas Special.

Below: Plans for the 1966 version of the TARDIS exterior, drawn by Tony Farrell.

Opposite page main image: Peter Capaldi poses with the 1960s TARDIS.

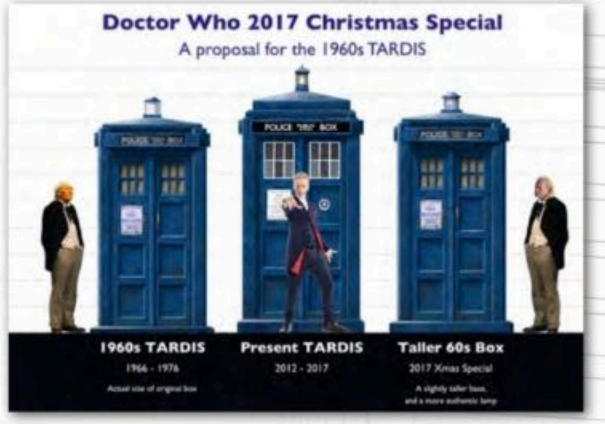
Opposite page below: Parts of the 1960s TARDIS, prior to assembly.

All additional images in this article © Matt Sanders.

On Saturday 9 June 2007 I went to a *Doctor Who* convention, and in the evening we all watched the first broadcast of the episode *Blink*. At one point DI Billy Shipton (Michael Obiora) points out that the TARDIS isn't a real police box: "The phone's just a dummy, and the windows are the wrong size." The convention audience thought this was very funny indeed.

As a police box devotee, I knew that writer Steven Moffat was making a sly reference to online debates about the unexpected proportions of the police box in recent series. Little did I know that those proportions would play a role in my own TV career...

Ten years later I was the Art Department draftsman on the 2017 series of *Doctor Who*, responsible for drawing up such sets as the Chasm Forge mining station, the Vatican library, the Monks' pyramids, the Ice Warrior hive, the Iron-Age cairn, the Mondas spaceship and the roof of the Cyberman hospital... And then came the Christmas Special, *Twice Upon a Time*.


Doctor Who 2017 Christmas Special
A proposal for the 1960s TARDIS
POLICE PUBLIC CALL BOX
1960s TARDIS
1966 - 1976
Actual size of original box
Present TARDIS
2012 - 2017
Taller 60s Box
2017 Xmas Special
A slightly taller box, and a more authentic lamp

Upon reading the script, we assumed that we'd provide a police box in the style of the one used by *Doctor Who* in the 1960s. However, at the episode's tone meeting, showrunner Steven Moffat expressed concern that the 1960s box would look too small when standing next to the more imposing modern prop in locations like the battlefield. Steven said he was happy to use the Twelfth Doctor's design, but asked for it to be modified with a First Doctor-style door sign as a little wink to those fans who would notice such things.

I created some Photoshop artwork to show how the Twelfth Doctor's police box would look with a 1960s-style sign and sent it to Steven. I also pointed out that the stories *The Eleventh Hour* (2011) and *The Day of the Doctor* (2013) had both acknowledged that the police box shell sometimes changed. Indeed, *The Day of the Doctor* had three different boxes standing next to each other in one scene.

I provided another Photoshop illustration, comparing the First Doctor's police box to the Twelfth Doctor's, and suggested the former could be made a few inches taller by simply building up its base. This would also help to disguise the fact that David Bradley, who was playing the First Doctor, is three inches taller than his predecessor William Hartnell was. Oh, and I may have mentioned seeing *Blink* with the convention audience – where Steven's windows joke got a big laugh.

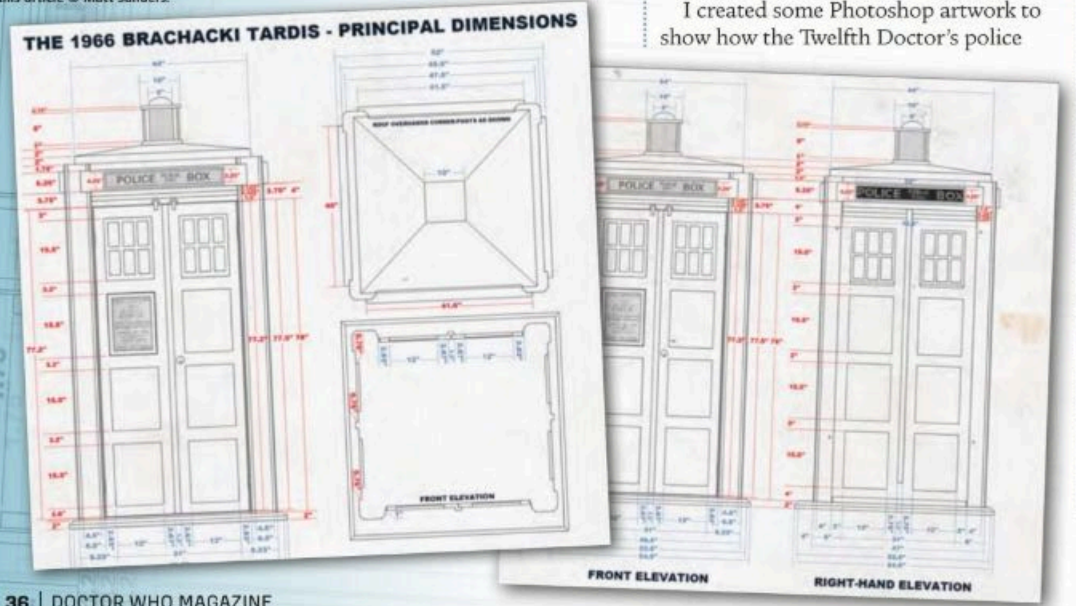
Steven decided that he would like an authentic 1960s police box after all. His next draft of the script contained gags about the windows, and about the modern TARDIS having middle-aged spread after all those years of holding in the 'bigger-on-the-inside'!

By now, the start of recording was only three weeks away. I was familiar with the main differences between the various police box props, but I didn't know all the precise dimensions. Fortunately, however, I knew a man who did. Tony Farrell is a contributor to the prop-building fan forum *tardisbuilders.com*, and he sent me comprehensive diagrams of what I needed. I used these to start drawing up the box, but then we encountered another problem.

The producers had budgeted to use the modern TARDIS, so we couldn't afford to recreate a 1960s version. We discussed borrowing the *Adventure in Space and Time* prop that was on display at the *Doctor Who* Experience in Cardiff. This would have been fine for most people, but that police box was based on the one built in 1963. And by the time *The Tenth Planet* was made in 1966, the dimensions had changed.

In summer 1966, between the location filming of *The War Machines* and *The Smugglers*, the original 1963 police box prop was dismantled to make a flat-pack kit. The front and rear walls were discarded and replaced with two of the white 'fake TARDIS' doorways which had been built for *The Celestial Toymaker* (1966). These walls were several inches shorter than the originals, so the roof now sat much lower. During this refurbishment, the St John Ambulance logo was lost and the window frames changed from white to blue. ►

Steven Moffat expressed concern that the 1960s box would look too small when standing next to the more imposing modern prop.


THE 1966 BRACHACKI TARDIS - PRINCIPAL DIMENSIONS
POLICE PUBLIC CALL BOX
FRONT ELEVATION
FRONT ELEVATION
RIGHT-HAND ELEVATION

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE AND ASSISTANCE OBTAINABLE IMMEDIATELY
OFFICERS AND CARS RESPOND TO URGENT CALLS
PULL TO OPEN

Above left: The two Christmas Special TARDISes in the scene dock at Cardiff.

Above right: This picture from *Twice Upon a Time* shows both props side by side.

Inset: Matt and Tony pilot the Twelfth Doctor's TARDIS.

Below right: The TARDIS props on location for the World War One scenes in the Christmas Special.

◄ Now that Steven had requested a 1966 TARDIS, our director, Rachel Talalay, was keen to get it right. While it would have been easy to repaint the *Adventure in Space and Time* box's window frames, it would have been more complicated to change the roof. This prop wasn't quite right – but nor was it wrong enough to justify the expense of building a new box from scratch.

I remembered that when I'd visited the *Doctor Who* Experience a couple of years ago I'd seen a more accurate 1963 police box standing in the lobby. It had been on loan from This Planet Earth, a company with a licence from BBC Worldwide to make replica *Doctor Who* props and monsters. I phoned This Planet Earth to ask about this box's availability, but the managing director Ian Clarke said it had been sold. He suggested that they could build a suitable 1966-style TARDIS and loan it to us, but there wasn't really enough time left to do this. And anyway, Simon Nash – their TARDIS builder – was on holiday.

The 1966 box had a lumpy texture that looked like porridge had been thrown at it.

I was wondering what to do next when the phone rang. It was Ian. He'd consulted with Simon and juggled their construction schedules. If they pulled out all the stops, then the box could be ready in time for recording.

At this point, Tony Farrell's eye for detail came in handy. During his research, he'd noticed that the 1966 TARDIS prop had been given a new, slightly wider roof during production of *Terror of the Autons* in 1970. The plans that Simon Nash were following featured this wider, 1970s-style roof – so we requested that he instead match the earlier version for an authentic 1966 silhouette.

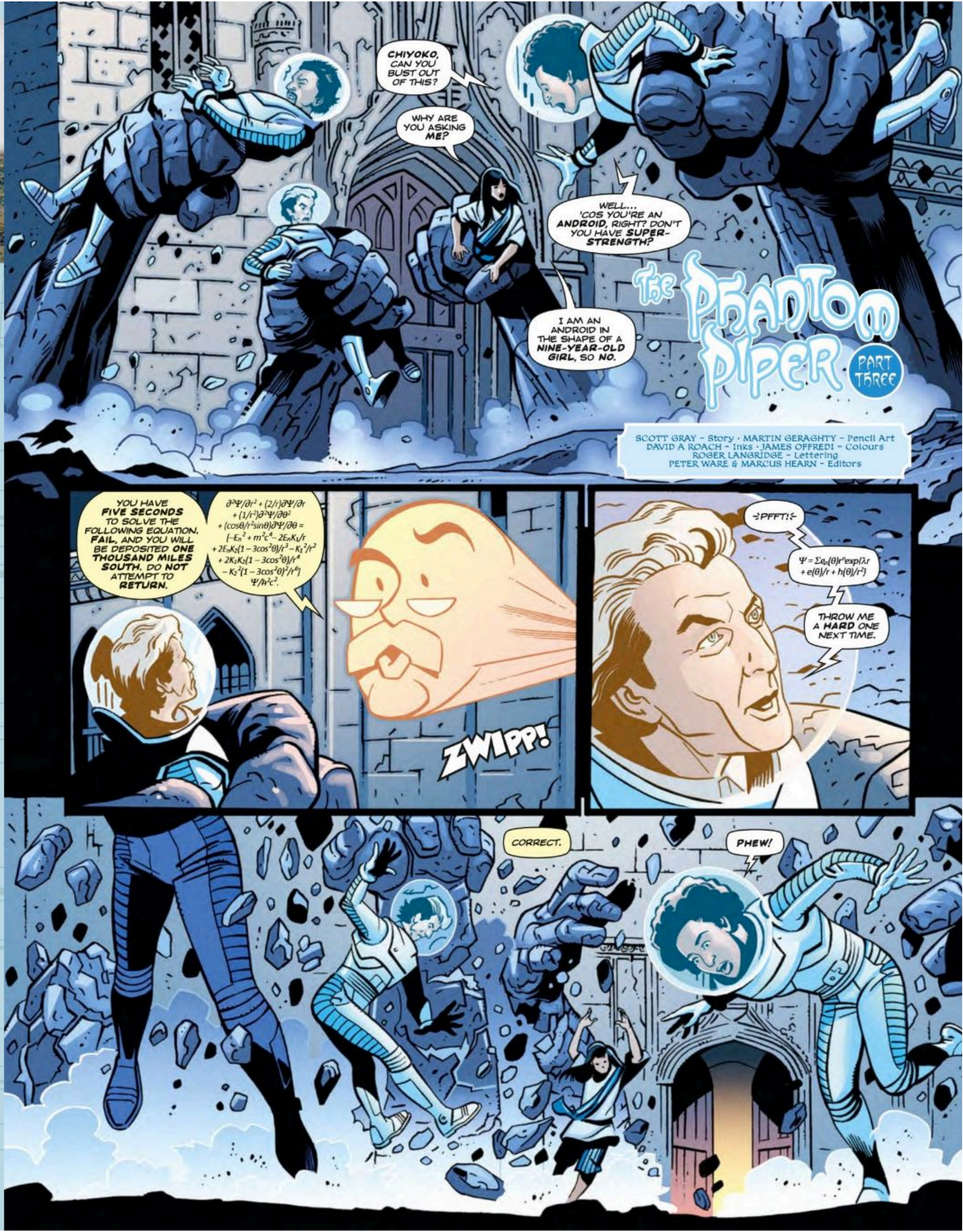
In other areas, we decided not to be quite so faithful. For example, the 1966 box had a very lumpy texture that looked in places like porridge had been thrown at it. This seemed rather OTT for a modern, high-definition broadcast, so I suggested that Simon instead simulate a flaked-off-paint texture, like that used on the TARDIS of the 1996 TV Movie.

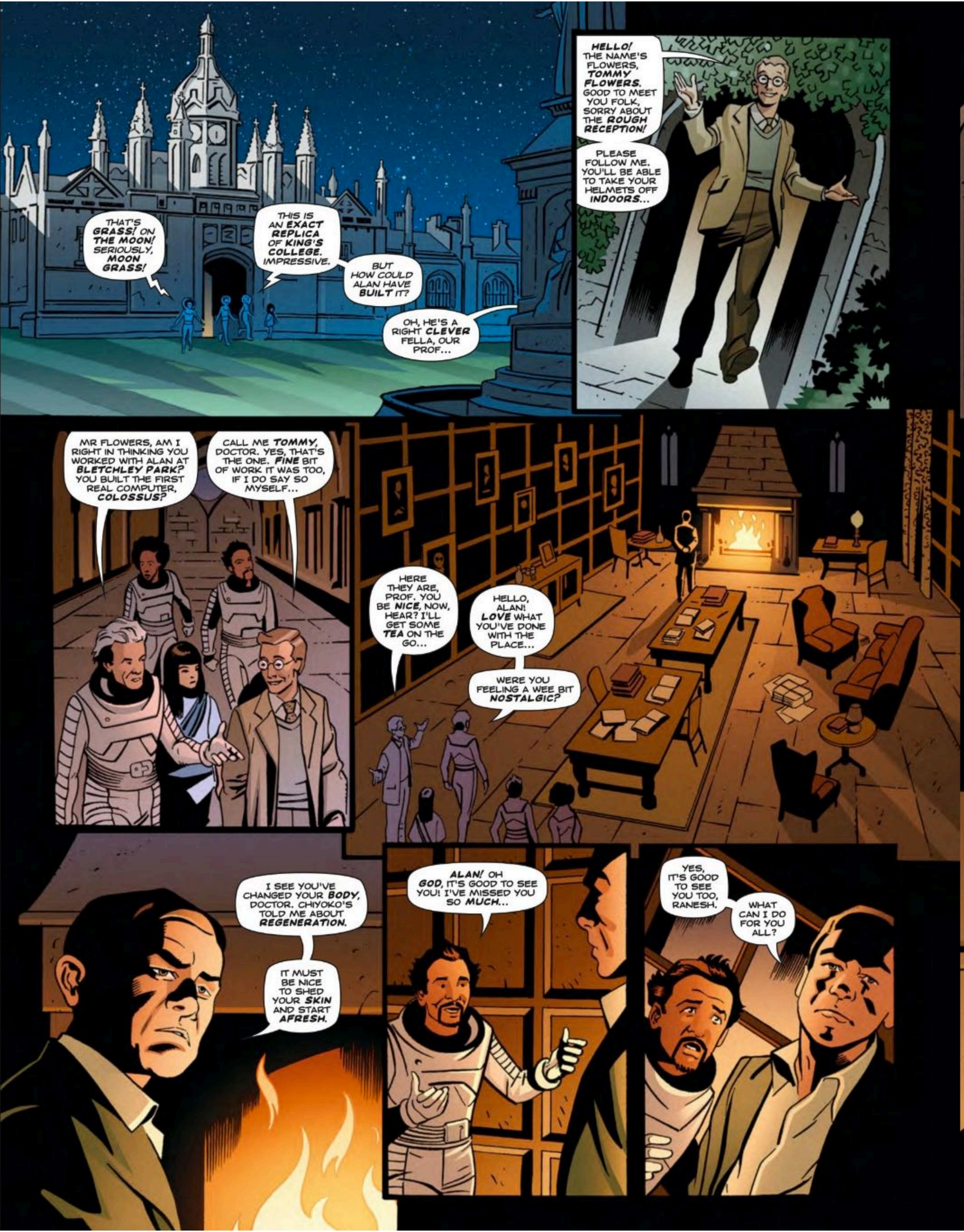
Then we discussed the long signs, which say 'POLICE PUBLIC CALL BOX'. On the 1966 police box they didn't match. Those on the side walls had the familiar white text on a black background. However, due to their being made for *The Celestial Toymaker's* white fake TARDISes, the front and rear signs featured dark text on a pale background. While this mixture of signs was technically authentic for the 1966 box, we felt that to the vast majority of viewers it would just look like a careless mistake – so we went for the familiar dark signs on all four sides.

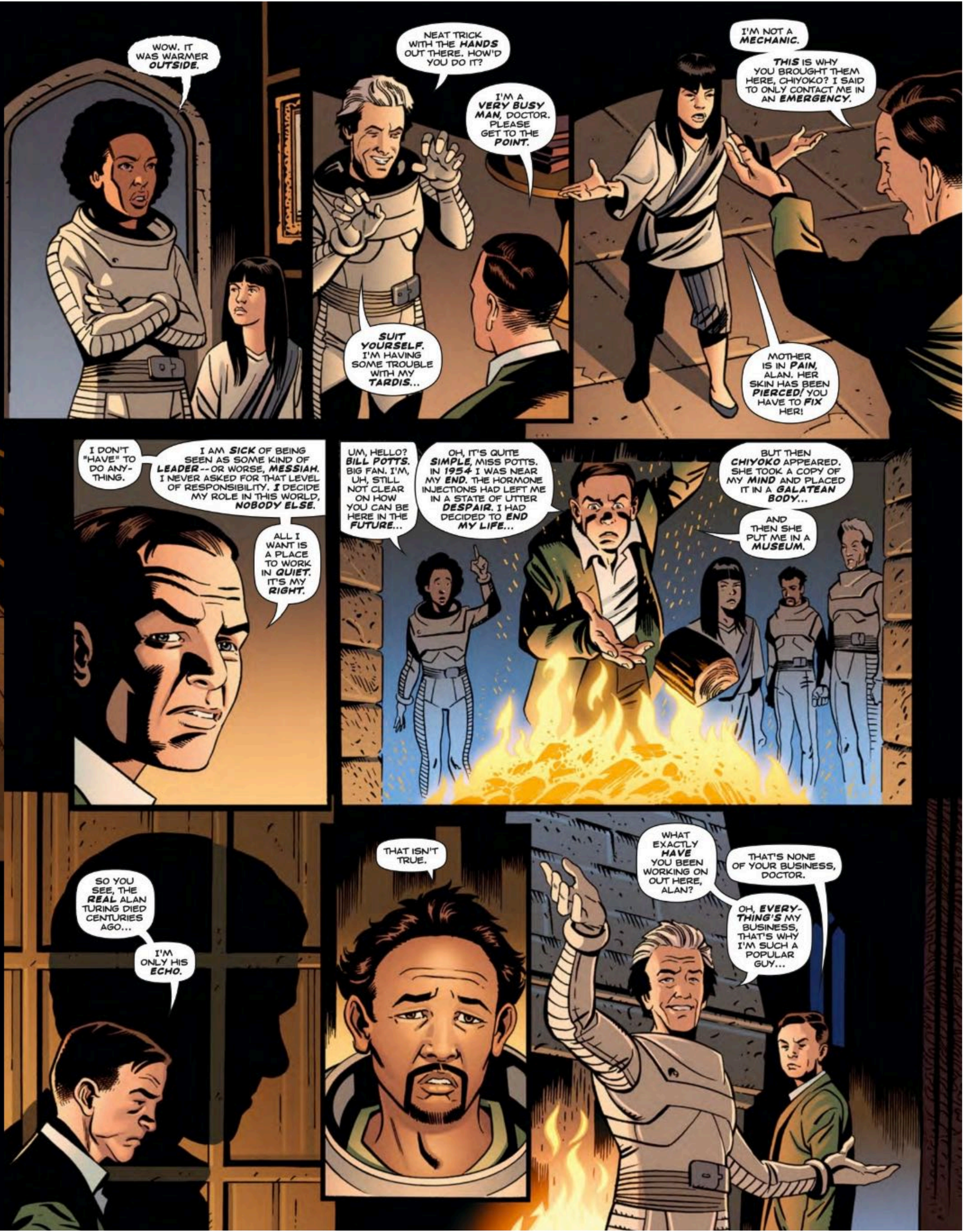
Things were finally going well, but then we were hit with a bombshell – a revised recording schedule meant that the First Doctor's TARDIS would be needed a week earlier than expected. Could Simon finish it in time? Luckily, he said he could – except he wouldn't have time to create the textured 'pebbled' glass in the windows. Thankfully a stroke of luck came into play.

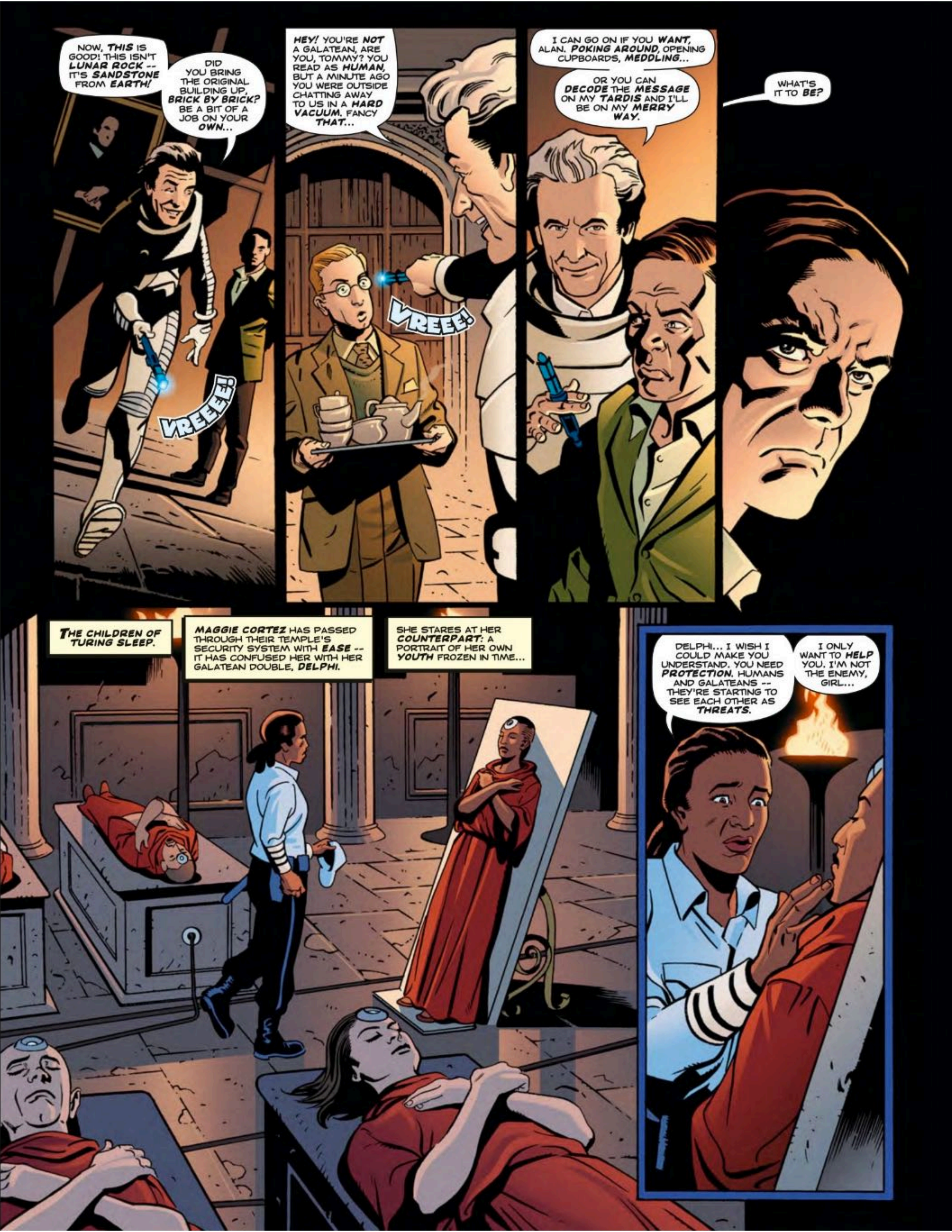
In my other life as a fan, I'm currently building a full-size replica of the last surviving TARDIS-style Metropolitan Police Box, which now resides at the Crich Tramway Museum in Derbyshire. When I visited it to take measurements, I also made silicone moulds of the few surviving panes of original pebbled glass. I loaned these moulds to our prop-maker Alan Hardy, who cast the window panes in clear resin. Simon delivered the TARDIS with a day to go, and our props team glued in the 'glass'.

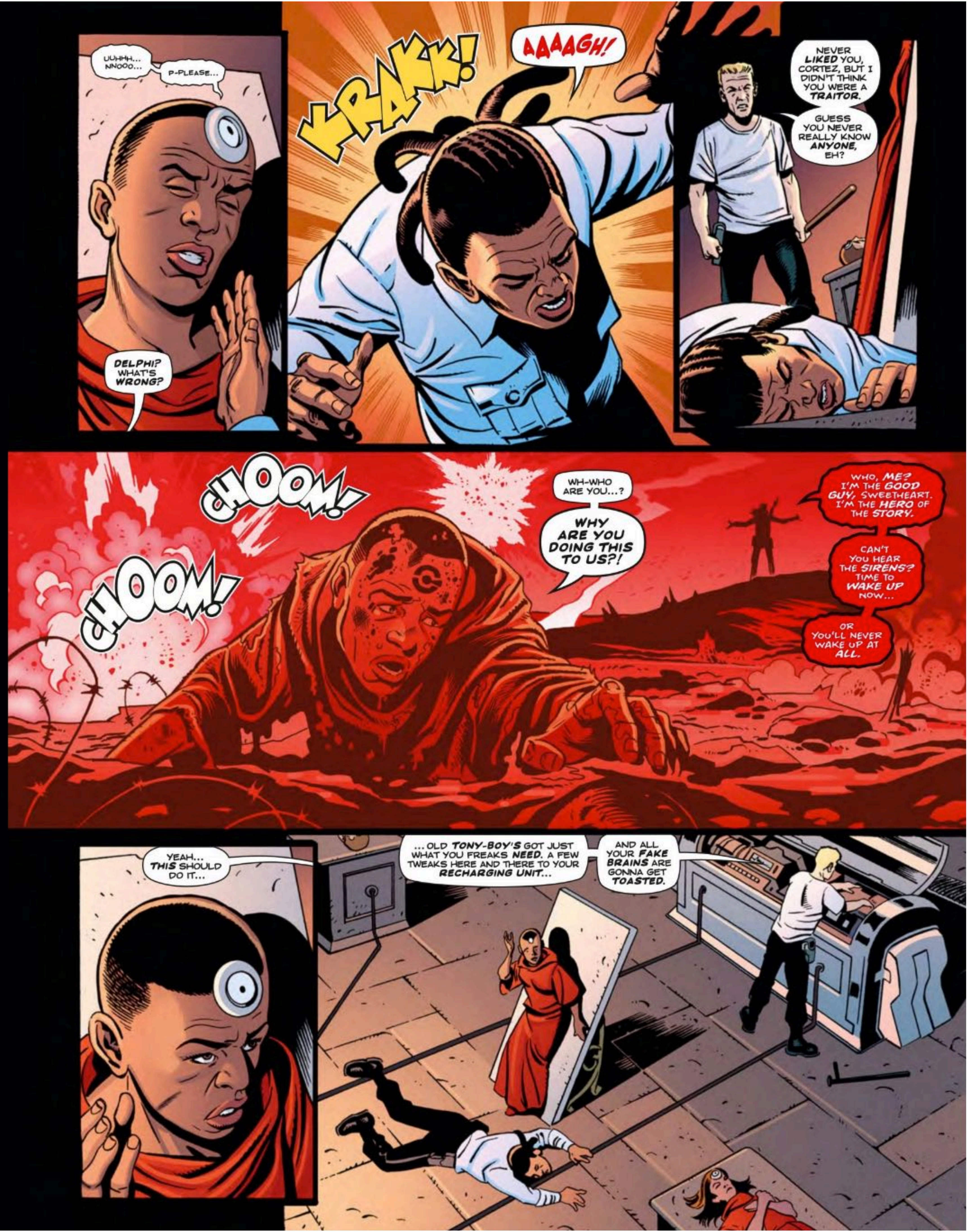
On Monday 12 June 2017, just over ten years since the broadcast of *Blink*, the First Doctor's TARDIS was finally ready for its close-ups. And this time, not only were the windows the right size – they also had the right glass! **DWM**

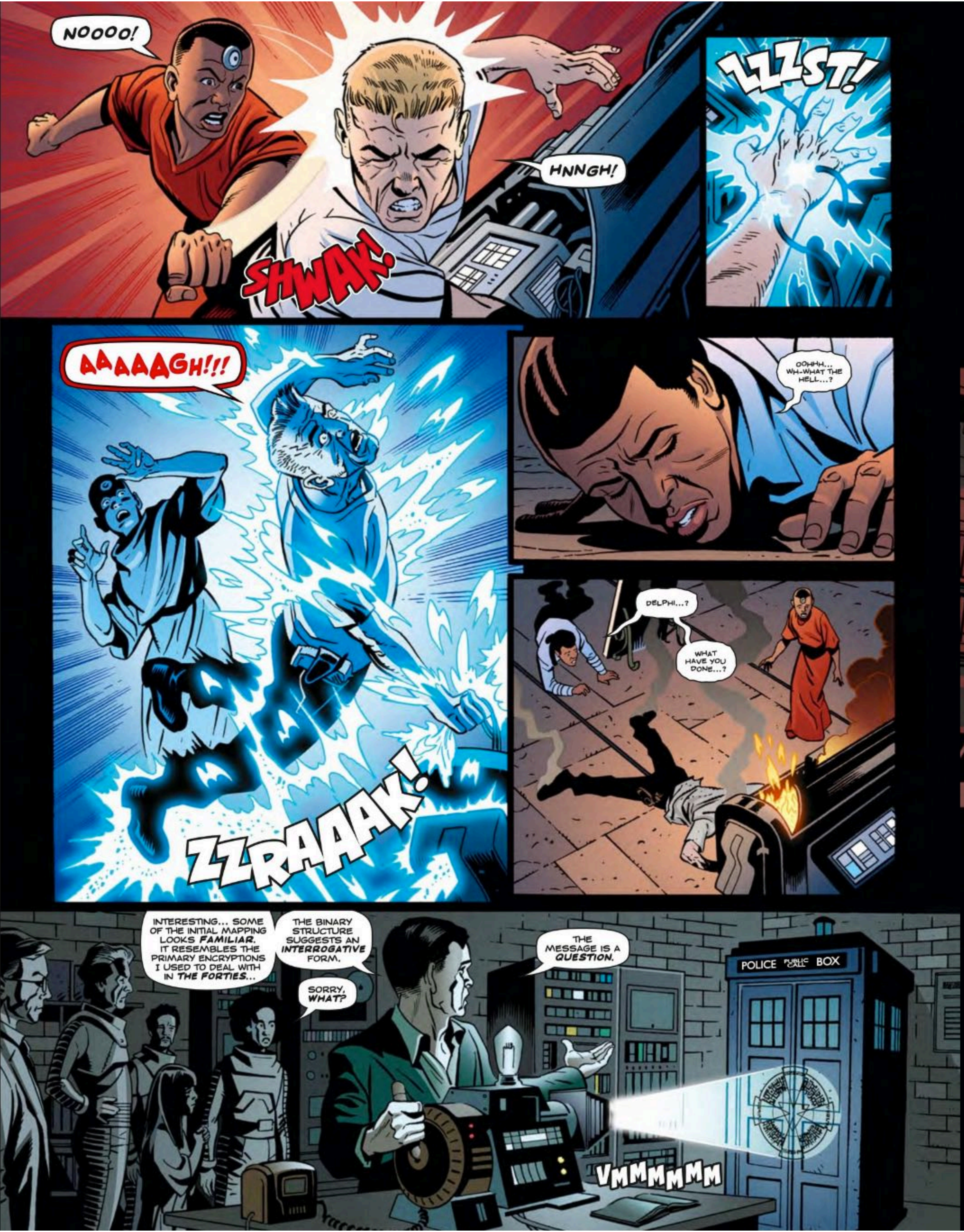

CHIYOKO, CAN YOU BUST OUT OF THIS?
WHY ARE YOU ASKING **ME**?
WELL... 'COS YOU'RE AN **ANDROID**, RIGHT? DON'T YOU HAVE **SUPER-STRENGTH**?
I AM AN ANDROID IN THE SHAPE OF A **NINE-YEAR-OLD GIRL**, SO **NO**.
THE PHANTOM PIPER
PART THREE
SCOTT GRAY – Story · MARTIN GERAGHTY – Pencil Art
DAVID A ROACH – Inks · JAMES OFFREDI – Colours
ROGER LANGRIDGE – Lettering
PETER WARE & MARCUS HEARN – Editors
YOU HAVE **FIVE SECONDS** TO SOLVE THE FOLLOWING EQUATION. **FAIL**, AND YOU WILL BE DEPOSITED **ONE THOUSAND MILES SOUTH**. DO **NOT** ATTEMPT TO **RETURN**.
$\partial^2\Psi/\partial r^2 + (2/r)\partial\Psi/\partial r + (1/r^2)\partial^2\Psi/\partial\theta^2 + (\cos\theta/r^2\sin\theta)\partial\Psi/\partial\theta = [-E_n^2 + m^2c^4 - 2E_nK_1/r + 2E_nK_2(1-3\cos^2\theta)/r^3 - K_1^2/r^2 + 2K_1K_2(1-3\cos^2\theta)/r^4 - K_2^2(1-3\cos^2\theta)^2/r^6]\Psi/\hbar^2c^2.$
ZWIPP!
PFFT!
$\Psi = \Sigma e_n(\theta)r^n\exp\{\lambda r + e(\theta)/r + h(\theta)/r^2\}$
THROW ME A **HARD** ONE NEXT TIME.
CORRECT.
PHEW!

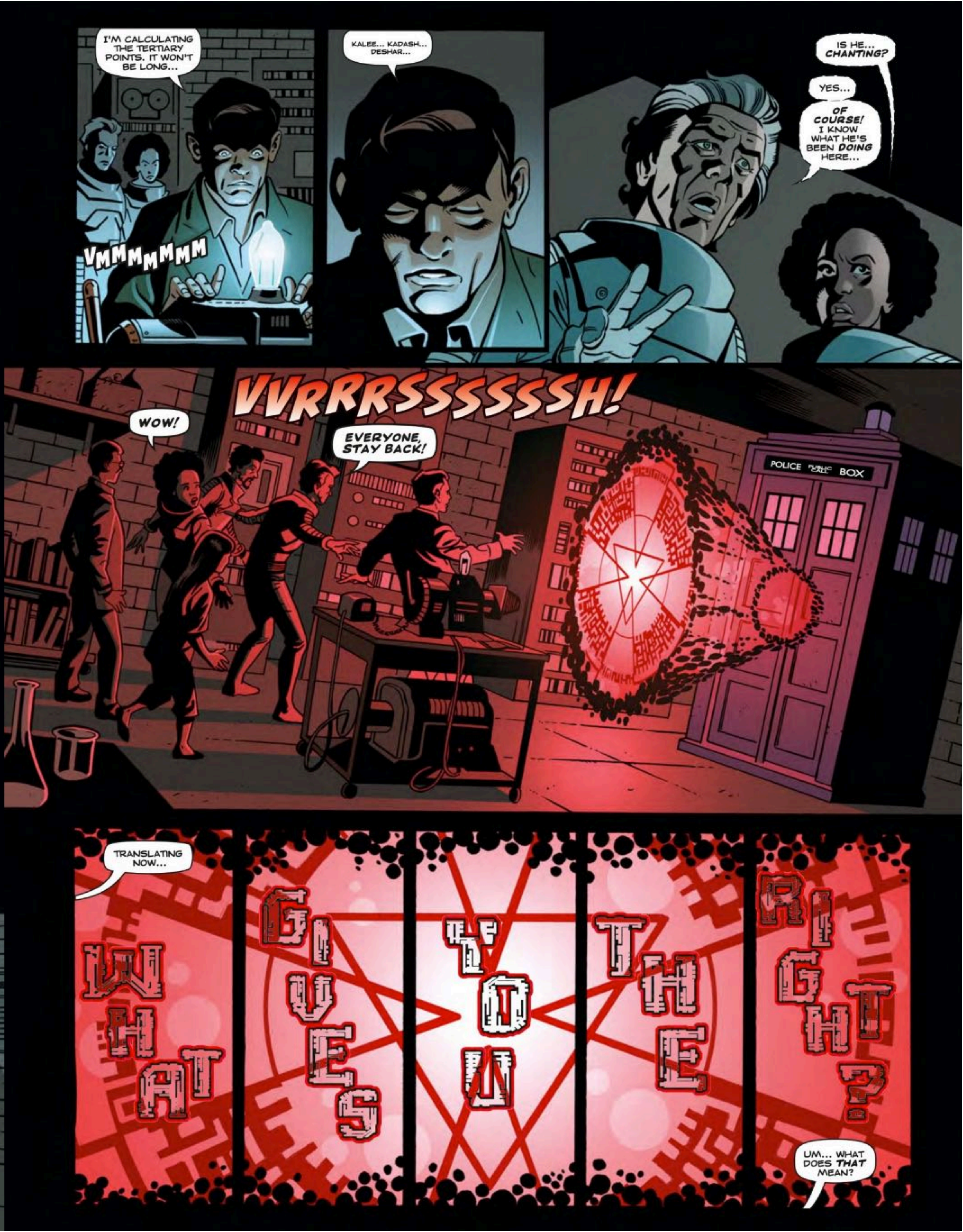

THAT'S GRASS! ON THE MOON! SERIOUSLY, MOON GRASS!
THIS IS AN EXACT REPLICA OF KING'S COLLEGE. IMPRESSIVE.
BUT HOW COULD ALAN HAVE BUILT IT?
OH, HE'S A RIGHT CLEVER FELLA, OUR PROF...
HELLO! THE NAME'S FLOWERS, TOMMY FLOWERS. GOOD TO MEET YOU FOLK, SORRY ABOUT THE ROUGH RECEPTION!
PLEASE FOLLOW ME. YOU'LL BE ABLE TO TAKE YOUR HELMETS OFF INDOORS...
MR FLOWERS, AM I RIGHT IN THINKING YOU WORKED WITH ALAN AT BLETCHLEY PARK? YOU BUILT THE FIRST REAL COMPUTER, COLOSSUS?
CALL ME TOMMY, DOCTOR. YES, THAT'S THE ONE. FINE BIT OF WORK IT WAS TOO, IF I DO SAY SO MYSELF...
HERE THEY ARE, PROF. YOU BE NICE, NOW, HEAR? I'LL GET SOME TEA ON THE GO...
HELLO, ALAN! LOVE WHAT YOU'VE DONE WITH THE PLACE...
WERE YOU FEELING A WEE BIT NOSTALGIC?
I SEE YOU'VE CHANGED YOUR BODY, DOCTOR. CHIYOKO'S TOLD ME ABOUT REGENERATION.
IT MUST BE NICE TO SHED YOUR SKIN AND START AFRESH.
ALAN! OH GOD, IT'S GOOD TO SEE YOU! I'VE MISSED YOU SO MUCH...
YES, IT'S GOOD TO SEE YOU TOO, RANESH.
WHAT CAN I DO FOR YOU ALL?

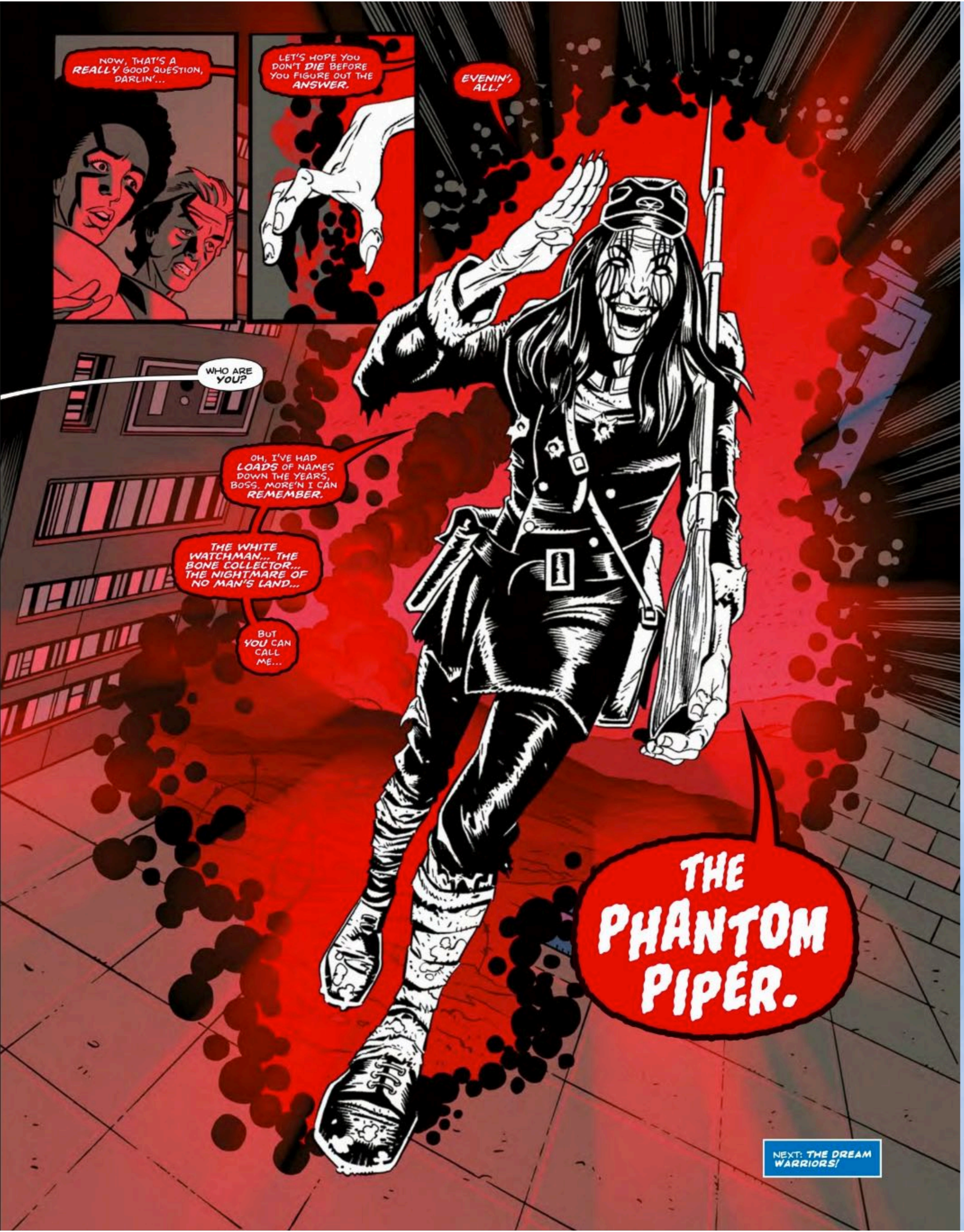

WOW. IT WAS WARMER OUTSIDE.
NEAT TRICK WITH THE HANDS OUT THERE. HOW'D YOU DO IT?
I'M A VERY BUSY MAN, DOCTOR. PLEASE GET TO THE POINT.
SUIT YOURSELF. I'M HAVING SOME TROUBLE WITH MY TARDIS...
I'M NOT A MECHANIC.
THIS IS WHY YOU BROUGHT THEM HERE, CHIYOKO? I SAID TO ONLY CONTACT ME IN AN EMERGENCY.
MOTHER IS IN PAIN, ALAN. HER SKIN HAS BEEN PIERCED! YOU HAVE TO FIX HER!
I DON'T "HAVE" TO DO ANY-THING.
I AM SICK OF BEING SEEN AS SOME KIND OF LEADER-- OR WORSE, MESSIAH. I NEVER ASKED FOR THAT LEVEL OF RESPONSIBILITY. I DECIDE MY ROLE IN THIS WORLD, NOBODY ELSE.
ALL I WANT IS A PLACE TO WORK IN QUIET. IT'S MY RIGHT.
UM, HELLO? BILL POTTS. BIG FAN. I'M, UH, STILL NOT CLEAR ON HOW YOU CAN BE HERE IN THE FUTURE...
OH, IT'S QUITE SIMPLE, MISS POTTS. IN 1954 I WAS NEAR MY END. THE HORMONE INJECTIONS HAD LEFT ME IN A STATE OF UTTER DESPAIR. I HAD DECIDED TO END MY LIFE...
BUT THEN CHIYOKO APPEARED. SHE TOOK A COPY OF MY MIND AND PLACED IT IN A GALATEAN BODY...
AND THEN SHE PUT ME IN A MUSEUM.
SO YOU SEE, THE REAL ALAN TURING DIED CENTURIES AGO...
I'M ONLY HIS ECHO.
THAT ISN'T TRUE.
WHAT EXACTLY HAVE YOU BEEN WORKING ON OUT HERE, ALAN?
THAT'S NONE OF YOUR BUSINESS, DOCTOR.
OH, EVERY-THING'S MY BUSINESS, THAT'S WHY I'M SUCH A POPULAR GUY...


NOW, THIS IS GOOD! THIS ISN'T LUNAR ROCK -- IT'S SANDSTONE FROM EARTH!
DID YOU BRING THE ORIGINAL BUILDING UP, BRICK BY BRICK? BE A BIT OF A JOB ON YOUR OWN...
VREEEE!
HEY! YOU'RE NOT A GALATEAN, ARE YOU, TOMMY? YOU READ AS HUMAN, BUT A MINUTE AGO YOU WERE OUTSIDE CHATTING AWAY TO US IN A HARD VACUUM. FANCY THAT...
VREEEE!
I CAN GO ON IF YOU WANT, ALAN. POKING AROUND, OPENING CUPBOARDS, MEDDLING...
OR YOU CAN DECODE THE MESSAGE ON MY TARDIS AND I'LL BE ON MY MERRY WAY.
WHAT'S IT TO BE?
THE CHILDREN OF TURING SLEEP.
MAGGIE CORTEZ HAS PASSED THROUGH THEIR TEMPLE'S SECURITY SYSTEM WITH EASE -- IT HAS CONFUSED HER WITH HER GALATEAN DOUBLE, DELPHI.
SHE STARES AT HER COUNTERPART: A PORTRAIT OF HER OWN YOUTH FROZEN IN TIME...
DELPHI... I WISH I COULD MAKE YOU UNDERSTAND. YOU NEED PROTECTION. HUMANS AND GALATEANS -- THEY'RE STARTING TO SEE EACH OTHER AS THREATS.
I ONLY WANT TO HELP YOU. I'M NOT THE ENEMY, GIRL...


UUHHH... NNOOO...
P-PLEASE...
DELPHI? WHAT'S WRONG?
KRAKK!
AAAAGH!
NEVER LIKED YOU, CORTEZ, BUT I DIDN'T THINK YOU WERE A TRAITOR.
GUESS YOU NEVER REALLY KNOW ANYONE, EH?
CHOOM!
CHOOM!
WH-WHO ARE YOU...?
WHY ARE YOU DOING THIS TO US?!
WHO, ME? I'M THE GOOD GUY, SWEETHEART. I'M THE HERO OF THE STORY.
CAN'T YOU HEAR THE SIRENS? TIME TO WAKE UP NOW...
OR YOU'LL NEVER WAKE UP AT ALL.
YEAH... THIS SHOULD DO IT...
...OLD TONY-BOY'S GOT JUST WHAT YOU FREAKS NEED. A FEW TWEAKS HERE AND THERE TO YOUR RECHARGING UNIT...
AND ALL YOUR FAKE BRAINS ARE GONNA GET TOASTED.


NOOOO!
HNNGH!
SHWAK!
ZZZST!
AAAAAGH!!!
ZZRAAAK!
OOHHH... WH-WHAT THE HELL...?
DELPHI...?
WHAT HAVE YOU DONE...?
INTERESTING... SOME OF THE INITIAL MAPPING LOOKS FAMILIAR. IT RESEMBLES THE PRIMARY ENCRYPTIONS I USED TO DEAL WITH IN THE FORTIES...
THE BINARY STRUCTURE SUGGESTS AN INTERROGATIVE FORM.
SORRY, WHAT?
THE MESSAGE IS A QUESTION.
POLICE PUBLIC CALL BOX
VMMMMMM


I'M CALCULATING THE TERTIARY POINTS. IT WON'T BE LONG...
VMMMMMMM
KALEE... KADASH... DESHAR...
IS HE... CHANTING?
YES...
OF COURSE! I KNOW WHAT HE'S BEEN DOING HERE...
VVRRRSSSSSSH!
WOW!
EVERYONE, STAY BACK!
POLICE PUBLIC CALL BOX
TRANSLATING NOW...
WHAT
GIVES
YOU
THE
RIGHT?
UM... WHAT DOES THAT MEAN?


NOW, THAT'S A REALLY GOOD QUESTION, DARLIN'...
LET'S HOPE YOU DON'T DIE BEFORE YOU FIGURE OUT THE ANSWER.
EVENIN', ALL!
WHO ARE YOU?
OH, I'VE HAD LOADS OF NAMES DOWN THE YEARS, BOSS. MORE'N I CAN REMEMBER.
THE WHITE WATCHMAN... THE BONE COLLECTOR... THE NIGHTMARE OF NO MAN'S LAND...
BUT YOU CAN CALL ME...
THE PHANTOM PIPER.
NEXT: THE DREAM WARRIORS!

WHO ONE

For all things Doctor Who since 1989!

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

New Adventures - All New

Birthright	£10.00
Blood Harvest	£15.00
Blood Heat	£15.00
Cats Cradle: Witch Mark	£10.00
Conundrum	£10.00
Death and Diplomacy	£15.00
Deceit	£10.00
Dimension Riders	£10.00
Eternity Weeps	£15.00
Falls the Shadow	£10.00
First Frontier	£10.00
Highest Science	£15.00
Human Nature	£15.00
Iceberg	£10.00
Infinite Requiem	£10.00
Left-Handed Hummingbird	£10.00
Legacy	£15.00
Love and War	£15.00
Lucifer Rising	£10.00
Nightshade	£10.00
No Future	£10.00
Original Sin	£12.00
Parasite	£10.00
Pit	£10.00
Return of the Living Dad	£10.00
St Anthony's Fire	£10.00
Sanctuary	£12.00
Set Piece	£10.00
Shadowmind	£10.00
Shakedown	£15.00
Sky Pirates!	£10.00
Sleepy	£15.00
Strange England	£10.00
Theatre of War	£10.00
Tragedy Day	£10.00
Transit	£15.00
Warchild	£15.00
Warlock	£10.00
White Darkness	£10.00
Zamper	£10.00

p&p: 1 = £3. Extras = 50p extra

Eighth Doctor:
Time War 1
CD Boxset
£40 + £4 p&p

Torchwood:
Aliens Among Us 1
CD Boxset
£35 + £4 p&p

Who-ology - Regenerated Edition
Doctor Who Miscellany Paperback
£14.99 + £3 p&p

2 Shot Glasses
£6.99 + £4 p&p

Ceramic TARDIS Salt & Pepper Shakers
£14.99 + £4 p&p

Cyberman Head Mug
£9.99 + £4 p&p

Missing Adventures - All New

Dancing the Code	£20.00
Empire of Glass	£15.00
English Way of Death	£15.00
Evolution	£10.00
Eye of the Giant	£10.00
Ghosts of N-Space	£20.00
Goth Opera	£10.00
Man in the Velvet Mask	£20.00
Managra	£10.00
Menagerie	£10.00
Plotters	£20.00
Romance of Crime	£20.00
Sands of Time	£15.00
Sorcerer's Apprentice	£10.00
State of Change	£10.00
System Shock	£10.00
Time of Your Life	£10.00
Twilight of the Gods	£10.00
Venusian Lullaby	£15.00
Decalog	£4.99
Declaog 4	£4.99

Limited Numbers - Near Mint or better

New Adventures	
Also People	£20
Death of Art	£30
Godengine	£40
Just War	£42
Toy Soldiers	£10
Missing Adventures	
Burning Heart	£45
Crystal Bucephalus	£12
Device of Death	£40
Downtime	£40
Lords of the Storm	£22
Scales of Injustice	£45

p&p: 1 = £3. Extras = 50p each

Three Doctors Set
5" Brigadier
Jo Grant &
Gel Guard Figures
£26.99 + £4 p&p

Ceramic TARDIS
Cookie Jar
(No Cookies)
£24.99 + £4.50 p&p

Andrew Skilleter Laminated Prints
12" x 16.5"
Tom Baker, Sontarans, Colin Baker, Omega & K9
£4.50 + £4 p&p for 1 to 5 prints

Sonic Screwdriver Pizza Cutter
£12.49 + £4 p&p

Four Ceramic Coaster Set
£9.99 + £4 p&p

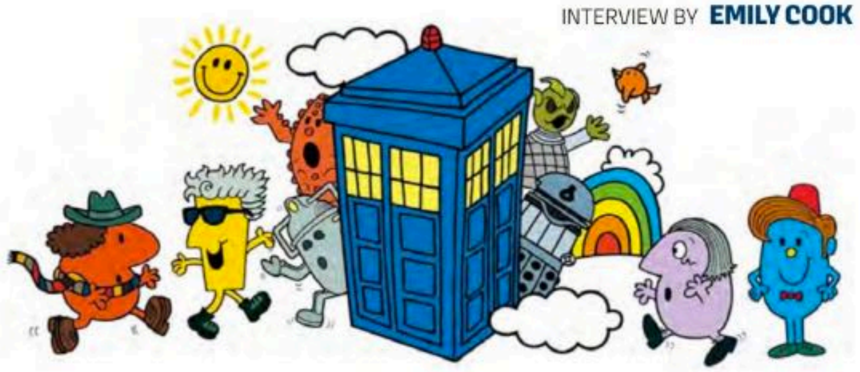
Prices correct at time of going to press. Postage is for the UK Only. Send SAE for Catalogue.

DR. TWELFTH
DR
DR. F

MR. HARGREAVES

It's been promoted as 'the greatest mash-up in the Whoniverse'. Writer and illustrator Adam Hargreaves explains how his Mr Men entered the world of *Doctor Who*...

INTERVIEW BY **EMILY COOK**

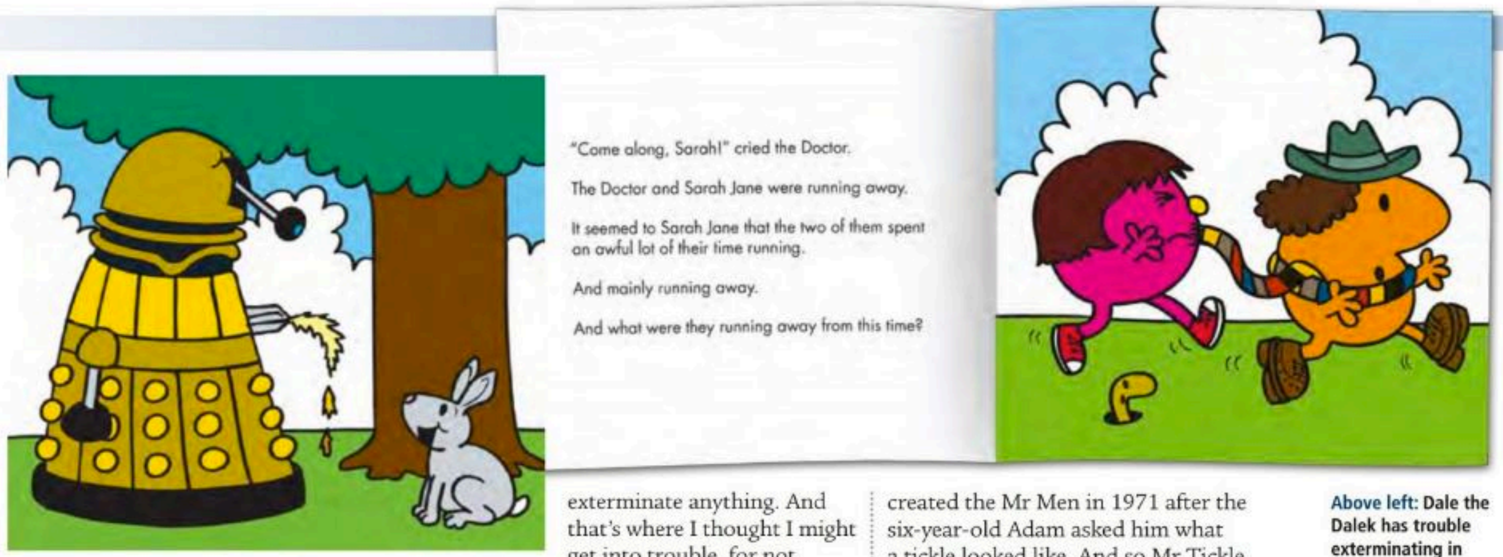


Above: Adam Hargreaves, writer and illustrator of the *Dr Men* books, visits the TARDIS set at Roath Lock Studios in 2017.

Right: *Doctor Who* meets the world of the Mr Men.

On a sunny winter's afternoon in London, **DWM** is having coffee with Adam Hargreaves. We're at Blue Studios in Dalston to discuss the latest chapter in Adam's career: the creation of the *Doctor Who* Mr Men. Or is it Dr Men? What should we be calling them?

"I tend to call them the Doctor Whos," says Adam, "but I think Dr Men is the official title now." Adam is the writer and illustrator of the *Doctor Who*-themed series of Mr Men books which BBC Children's Books has been publishing since April 2017. Each title in the series features a Mr Men-style version of the different incarnations of the Doctor. There's Dr First, Dr Second, Dr Third, Dr Fourth... you get the picture.



"Come along, Sarah!" cried the Doctor.

The Doctor and Sarah Jane were running away.

It seemed to Sarah Jane that the two of them spent an awful lot of their time running.

And mainly running away.

And what were they running away from this time?

Above left: Dale the Dalek has trouble exterminating in *Dr Fourth.*

Above right: Sarah Jane and Dr Fourth beat a hasty retreat.

"I'm not sure where the initial idea came from," says Adam, "but I do know there's a website where fans have drawn *Doctor Who* characters as Mr Men, so I'm not sure whether that was the instigation. The Mr Men rights are owned by a company called Sanrio, so I think they kick-started it, approached the BBC and then they came to me and asked if I'd like to be involved."

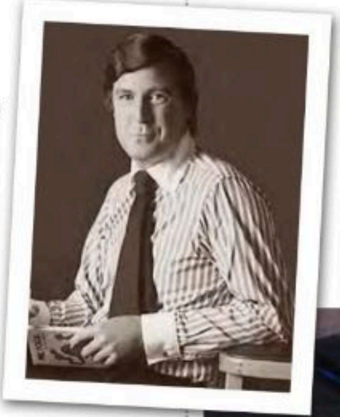
How did Adam feel when the idea was suggested? "Actually, when I was first asked I was a little bit bemused as to how it could possibly work, because more than anything else *Doctor Who* and Mr Men are quite a long way apart in terms of their audience. I just couldn't quite see how it could be combined. But what became apparent as I worked on it in more detail was there is a sense of humour in *Doctor Who* that's actually not that far removed from the Mr Men. It's a similar British sense of humour, I think, which actually helped to pull and tie the two together."

Combining these much-loved British icons began with a storyline template from BBC Children's Books. "The editor came up with a simplified *Doctor Who* story which the BBC was happy with and then they gave it to me to Mr Men-ise."

'Mr Men-isation' is Adam's technical term for "injecting a whole lot of Mr Men humour into a *Doctor Who* story. I was expecting that there would be a lot of my joking around with *Doctor Who* elements that perhaps wouldn't pass muster, but I had very few knock backs or complaints about it."

Take *Dr Fourth*, for example: "The storyline I received just had Daleks in it and then I played around with it in a humorous way." Adam's finished story features Dale: almost a Dalek, but not quite. "I just loved the idea of having a Dalek that was hopeless, who couldn't exterminate anything. And that's where I thought I might get into trouble, for not taking Daleks seriously enough. But the more I explored the *Doctor Who* world, the more I realised that's going on the whole time anyway. The Doctor Whos are quite cynical and sarcastic about themselves and the world they're in."

We assure Adam that, at its heart, *Doctor Who* is rather silly. "Yes, there's a nice bit of self-mockery in it so I could use that with the Mr Men style. That made them much easier to write than I ever envisaged they would be."



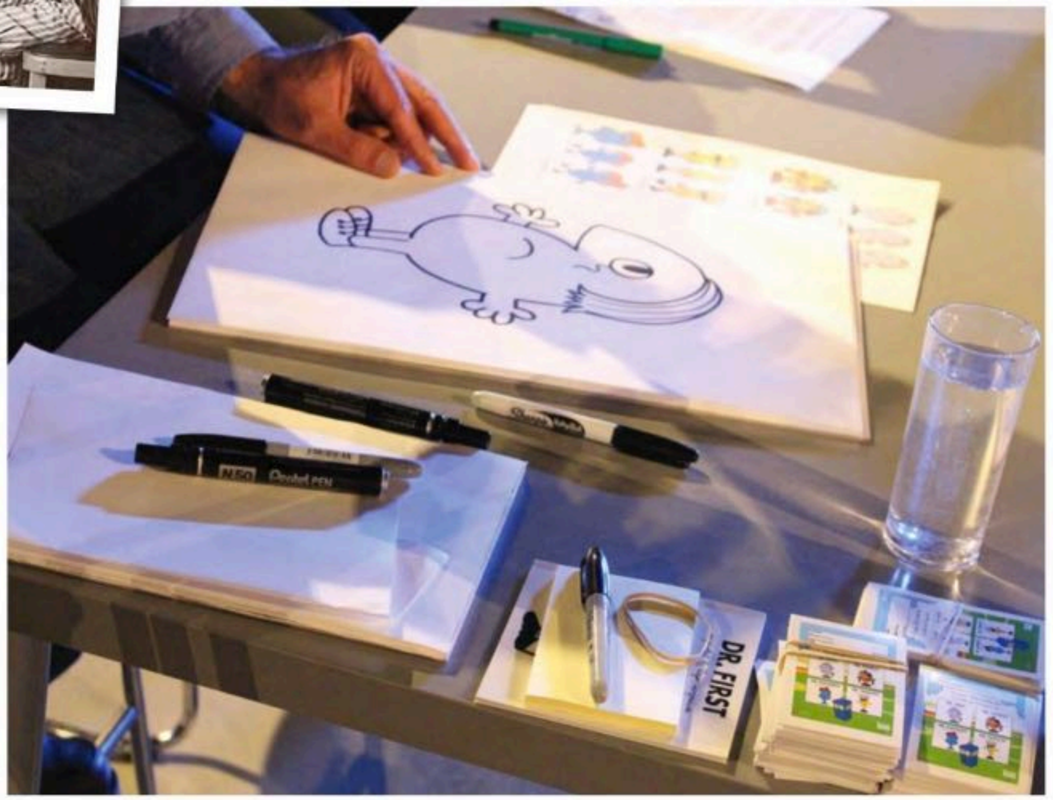
Inset: Adam's father Roger Hargreaves created the original Mr Men in 1971.

The other key factor in creating the Mr Men style is the unmistakeable illustrations. "I was lucky, because I had a template from the beginning – I was following in my dad's footsteps." Adam is the eldest son of Roger Hargreaves, the author and illustrator who created the Mr Men in 1971 after the six-year-old Adam asked him what a tickle looked like. And so Mr Tickle, the very first Mr Man, was born.

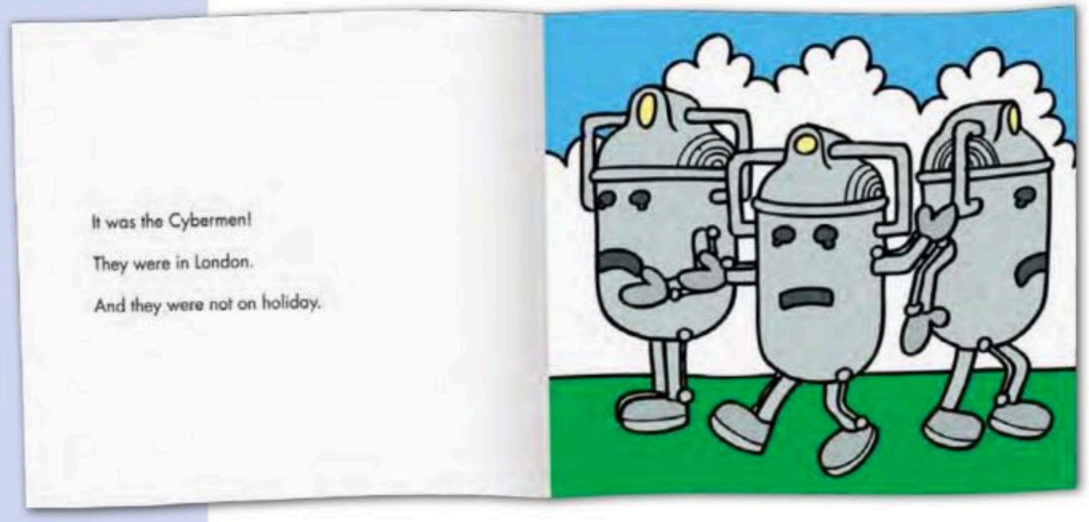
On leaving school in 1981, Adam completed a foundation year at Brighton Art College... and then went to agricultural college. ("I worked in farming for about six years as a stockman and a dairyman – a completely alternative life!") Roger Hargreaves passed away in 1988, and since then Adam has continued writing and illustrating his dad's beloved Mr Men and Little Miss children's books. "I've now had nearly 30 years' practice."

Adam describes writing and illustrating as "a combined activity", but says he ►

> "I WAS LUCKY BECAUSE I HAD A TEMPLATE FROM THE BEGINNING – I WAS FOLLOWING IN MY DAD'S FOOTSTEPS."



Below: Adam draws Dr First during the launch of the book range at Cardiff's *Doctor Who* Experience on 25 April 2017.


It was the Cybermen!

They were in London.

And they were not on holiday.

Above: The Cybermen go to London in *Dr First*.

Below and opposite page: Adam draws Dr First while Luke Spillane interviews him at the Dr Men book launch.

◄ prefers the latter. In fact, he's here at The Blue Studios to appear in an interactive video about illustrating. "I think they [Puffin Books] do it every year," he says. "It's made available to schools online so classes sit down and learn how to draw different characters.

"I find it more exciting to visualise an idea rather than write it," he continues. "It's easier to illustrate something you've already written because you've got all the ideas there ready and waiting. It's also when you can play around with humour."

For the Dr Men, Adam admits that most of his *Doctor Who* research is about the visual aspects of the show. "The insides of the TARDISes are much more detailed drawings than I would normally do for Mr Men. There was a lot of research to get the right console each time, because it's something that particularly avid fans will recognise and know if I've got it wrong."

It seems our reputation precedes us. Was Adam nervous about getting it right? "Yeah a little bit; although I was guided by an editor who was a Whovian in his own right. And there was a whole approval process, so the BBC saw everything. If I got things wrong then I was pulled up quickly.

"I've done an enormous amount of Googling so many different *Doctor Who* things. I'm surprised I don't get all sorts of adverts for every *Doctor Who* product on the earth." So he's not noticed any **DWM** subscription ads yet? Adam laughs. "I'm surprised you haven't found me!

"I watched clips of episodes. I went on YouTube if I wanted to see how the Doctors move or speak and that sort of thing. I was trying to pull out a specific personality to make them a bit more like a Mr Man. So if they're particularly grumpy then that's quite useful because I can turn them into an alternative Mr Grumpy." As to which Doctor is the grumpiest, we'll leave that to you to guess.

The process of Mr Men-isation clearly comes instinctively to Adam. But we're wondering how he even began to Mr Men-ise the Doctors... "Shape is the first thing," he explains. "I tried to stick to the usual Mr Men shapes, but it depends a lot on their personality. So somebody like Tom Baker, he's a big personality – he's jollier – so I gave Dr Fourth a big nose and a big tummy, which is an archetypal Mr Men shape. It's what I call a 'profile' Mr Men shape: they never look forwards. There's lots of Mr Men characters like that."

The triangular Mr Rush was part of the inspiration for Dr Tenth. "Mr Rush can't turn forwards; whereas other rounder characters can have a side and front profile. If you choose one of these side profile ones, it makes the illustrations a little more limited. But it's just what suited them."

> **"SHAPE IS THE FIRST THING. I TRIED TO STICK TO THE USUAL MR MEN SHAPES, BUT IT DEPENDS A LOT ON PERSONALITY."**

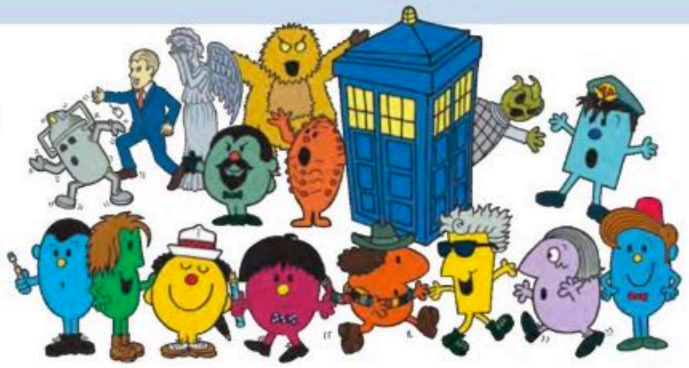
What about facial features? "There are only certain attributes I can use in a Mr Man to get the caricature. Hair and nose are two big parts of it. Matt Smith has got quite a small nose, so Dr Eleventh gets a traditional round little Mr Men nose. Dr Ninth, Christopher Eccleston, was more difficult [to Mr Men-ise] because there's no really obvious facial feature."

Another limitation is clothes: Mr Men don't wear many. "Hats and shoes are terribly important," says Adam. "And so are accessories. It was really useful if the Doctor Whos had a hat or a scarf or a bat or stick or something like that."

DOCTOR WHO
LATEST MASH-UP WHONIVERSE
DR. FIRST
DR. FOURTH
DR. ELEVENTH
DR. TWELFTH

Right: Some of the illustrated characters from Adam's Dr Men books.

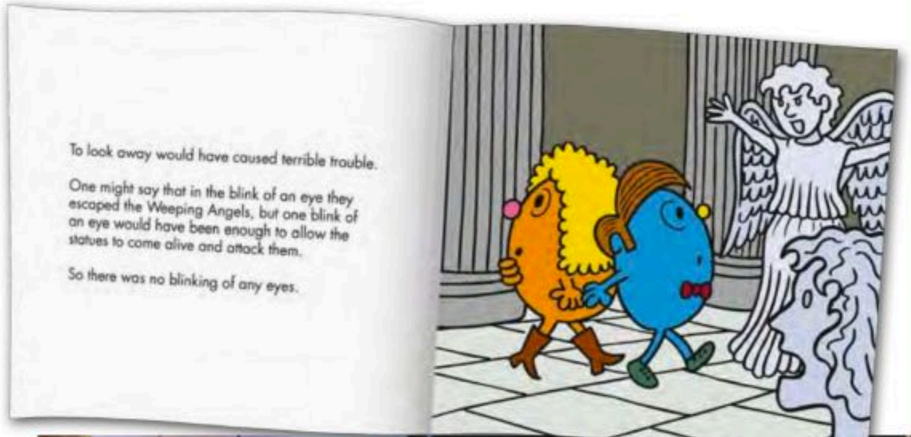
Below: Mr Men-ised Weeping Angels were tricky to draw for *Dr Eleventh*.



The Doctor's costumes did, however, still come in useful as Adam says that sometimes the Dr Men's "colour was determined by a defining colour from what they wear". Other times "it was a colour that I thought suited the personality".

With a visual emphasis on shape and colour, characters with reductive personalities, and simple storytelling, the Mr Men books present a sometimes complex world in ways that children can understand. In the same vein, Adam describes the Dr Men books as "a young child's introduction to the world of *Doctor Who*. But equally, like Mr Men, they can be enjoyed by adults." It's no secret that the Dr Men books have been very popular with grown-up *Doctor Who* fans too.

"I know my dad, when he was writing things, was not only writing for five-year-olds. There's humour in the Mr Men books that's as funny for an adult as it is for a kid. And some of it I think probably goes straight over the top of a kid's head. The *Mr Nonsense* book ends with all the characters running around their house opening all the doors and windows, and then it says, 'They were playing draughts,' which is quite a grown-up pun. It's only in tiny parts, and it's very simple, but I think my dad was playing with that as well. It was his ►


To look away would have caused terrible trouble.

One might say that in the blink of an eye they escaped the Weeping Angels, but one blink of an eye would have been enough to allow the statues to come alive and attack them.

So there was no blinking of any eyes.

"It was quite a challenge creating a Mr Men-style caricature that you could still recognise as each Doctor," says Adam. Here's his guide to the first 12...

DR. FIRST His monocle made me think of Mr Uppity. Because he's an older man I wanted his colour to be grey-ish, so he's a lilac rinse.

DR. SECOND I checked what phrases the Doctors used. If there was a good one I used it. The Second Doctor says, "Oh my giddy aunt!" which is quite Mr Men-ish.

DR. THIRD Mr Men don't wear clothes, but I could just about make his cloak work. And Bessie's a prominent part of his story. I like the car very much!

DR. FOURTH He's the Doctor from my childhood, so he's the one I've got the most affinity with. I was really pleased with his caricature – his hat and scarf are iconic.

DR. FIFTH He's not got his celery because he's got no top pocket. But he's got his cricket bat and ball. And his Zero Room.

DR. SIXTH His curly hair is just like Little Miss hair. Lots of colours and his crazy shoes – he was brilliant.

DR. SEVENTH His accessories – the hat and umbrella – made him easy to draw. The Cheetah People in this story were incredibly difficult to draw though.

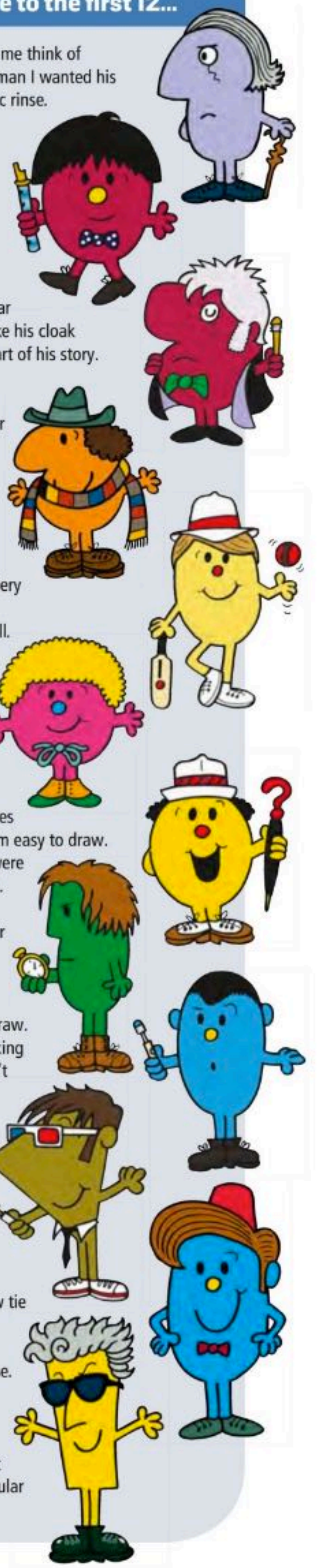
DR. EIGHTH His green colour was determined by his clothes. He wore that velvet green jacket.

DR. NINTH The hardest to draw. It was difficult to get his hair working because it's so short. Mr Men don't really do short hair.

DR. TENTH He started out blue, but the BBC felt there were too many blue characters. We tried brown because of his suit but went with olive green instead.

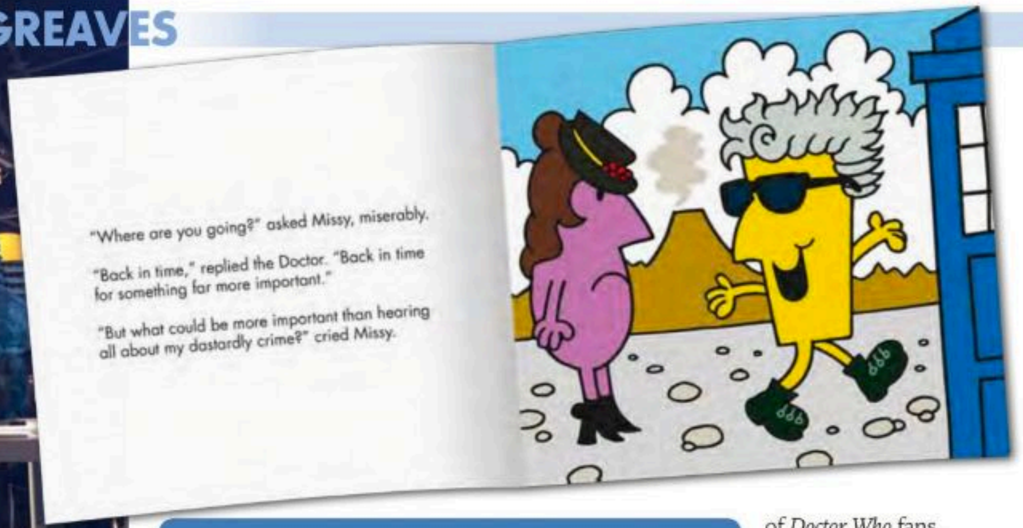
DR. ELEVENTH His fez, bow tie and extravagant hair were easy to replicate but the Weeping Angels were difficult to Mr Men-ise. Mr Men angels don't really exist.

DR. TWELFTH His Doctor is quite stern and spiky. So I thought a sharp-edged character with angular corners suited him.



ADAM HARGREAVES

DOCTOR WHO
THE WORLD OF Roger Hargreaves
GREATEST M... UP
THE WHO...



"Where are you going?" asked Missy, miserably.

"Back in time," replied the Doctor. "Back in time for something far more important."

"But what could be more important than hearing all about my dastardly crime?" cried Missy.

> **"THE SCI-FI ELEMENTS NEEDED TO BE THERE, BUT SOMETIMES YOU CAN PLAY AROUND AND MAKE FUN OF IT."**

sense of humour as much as anything else that he was exploring."

So who did Adam have in mind when he was writing the Dr Men stories? Children? *Doctor Who* fans? "I think that was the most difficult thing. What I was doing was writing for Mr Men fans, because I've written them as pre-school stories. Obviously a lot of the *Doctor Who* stuff – like time travel – is quite difficult for a pre-school child to understand." And words like 'vortex manipulator' aren't commonly found in a five-year-old's vocabulary... "The sci-fi elements needed to be there," says Adam, "but sometimes you can play around and make fun of it. In one of the stories I had them throwing cabbages instead of some weird and wonderful electronic *Doctor Who* thing."

Despite his initial uncertainties about the Dr Men, Adam says, "Once I got going on them, I really enjoyed it. We launched the books at the Cardiff *Doctor Who* Experience in front of an audience of *Doctor Who* fans. I went there with a degree of trepidation because I wasn't sure quite how this interpretation would go down. But it was really positive. It was lovely to see the enthusiasm."

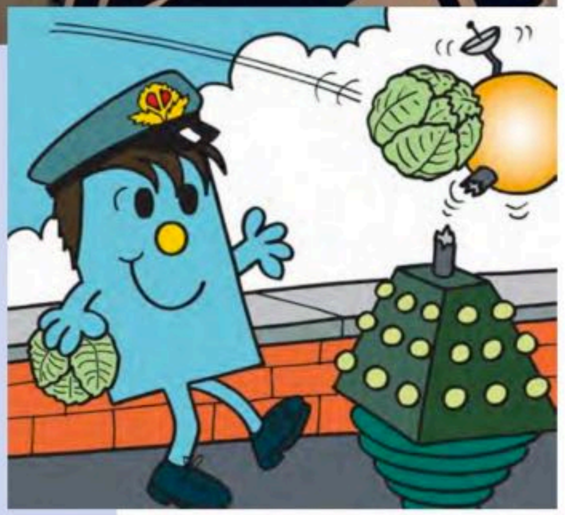
Considering the success of the Dr Men, are there any other Mr Men mash-ups Adam thinks might work? "I mean if you'd asked me this a year ago, I would have said that *Doctor Who* couldn't work. But I was completely wrong and discovered quite quickly how adaptable Mr Men can be. So yeah, I can't see any reason why there couldn't be all sorts of them. Similar to the *Doctor Who* website, I've seen a *Game of Thrones* website where all the characters are drawn as Mr Men and Little Miss. Maybe that one's already halfway there..."

The possibilities are endless. "It's as many human characteristics and emotions as there are out there," says Adam. "I mean, they get more subtle. Finding something that's equally strong as happiness or grumpiness or rudeness is more of a challenge. But then there's also fun in the more subtle traits that you can personify."

We have to ask: if Adam were a Mr Man, which one would he be? "It's very easy," he says, laughing. "I have the worst memory in the world so I'm Mr Forgetful and always will be. Only getting worse in fact."

A Mr Man book is sold every 2.5 seconds worldwide. In the past year, Adam has worked on more than 30 books – "That's more than one a fortnight!" – and his first non-Mr Men book, *Molly Mischief: My Perfect Pet*, was published by Pavilion in 2017 (with two more *Molly Mischief* books to follow in 2018). Let's just hope Mr Forgetful can remember his busy schedule. "Probably not," says Adam, chuckling.

As he leaves The Blue Studios, Adam reflects on the world of the Mr Men. "I'm very proud of it. I'm very proud of my dad actually," he says. "And the more I work on the Mr Men, the more I've come to appreciate what he created. He struck on something good, I think." **DWM**



DR. THIRTEENTH?

Will Dr Thirteenth be making an appearance any time soon? "Ah, that I don't know," says Adam. "I haven't been asked to do one, but I imagine there will be. That could be the first Little Miss Doctor Who." We show Adam a picture of the Thirteenth Doctor in costume. He reaches for his glasses, studies the image, then pre-empts our next question: "Are you going to ask me what I'd do with her?

"That big sweep of hair would probably be the main part of what I'd use. Obviously braces don't work with Mr Men. Her shoes are key. I'd give her high combat boots. I don't know what colour she'd be... I'm thinking maybe blue... Looking at the shape of her face, I'm not sure whether I'd make her round or oval... I'd have to play around with it. She'd probably be one of the more difficult ones to draw. The better looking they are, the more difficult they become because there's less obvious facial characteristics that you can play on.

"Jodie Whittaker acted with David Tennant in *Broadchurch* didn't she? I've just been watching *Broadchurch* and I thought she was terrific in that. She's an excellent choice for the Doctor. There was always going to be some moaning but it's time to move it on."

Top left: Live illustration from Adam at the Dr Men book launch.
Top right: Dr Twelfth infuriates the scheming Missy.
Above: Captain Jack arms himself with cabbages in *Dr Ninth.*
Right: Jodie Whittaker has become the Thirteenth Doctor, but will there be a Dr Thirteenth?

DAVID BRADLEY • JAMIE GLOVER • CLAUDIA GRANT
JEMMA POWELL • JAMES DREYFUS

BBC
DOCTOR WHO
THE FIRST DOCTOR
ADVENTURES
VOLUME ONE

TWO BRAND NEW AUDIO ADVENTURES
OUT NOW ON CD AND DOWNLOAD

BIG FINISH WE LOVE STORIES

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices) and TARDIS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Licensed by BBC Worldwide.

THE FACE OF EVIL

The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The **Face** of **Evil**

On a hostile world, the Doctor encounters a savage tribe of warriors... and discovers that he's a god!

FEATURE BY **ALAN BARNES**

Early last year, *that* Doctor line from Part Four of *The Face of Evil* briefly became a much-shared social media meme. You know the one – about the thing that the very powerful and the very stupid have in common: "They don't alter their views to fit the facts. They alter the facts to fit their views..." On screen, this startling line is broken up by the Doctor's realisation that his newfound friend Leela has been taken over by a mad computer. That's a pity, because if the Doctor had delivered it in close-up, it'd make a classic clip to rank alongside his "Have I the right?" speech from *Genesis of the Daleks* (1975) – proof positive that every now and again, *Doctor Who* says something with real intellectual weight.

There's more to *The Face of Evil* than that one line, though – not least the big question it asks us about the Doctor himself. At some point in his past, the Doctor blithely rocked up on an alien planet, fixed some colonists' computer, and promptly departed – unaware that his fix had caused that computer to go insane. Centuries pass until he reappears, seemingly by accident. So how many lives has his mistake cost, in the interim?

Tellingly, Target Books noveliser Terrance Dicks places that initial visit partway through the Fourth Doctor's debut serial *Robot* (1974-75): 'There had been the overwhelming urge to go off into the TARDIS and just disappear. One night the urge had been too strong...' Tellingly, because if that initial visit *hadn't* been a 'strange, dream-like interlude' when the newly regenerated Doctor wasn't truly himself, it wouldn't just make him shockingly negligent... it'd mean that he'd cursed that computer, and those generations of colonists, with his normal, everyday madness.

Part One

FIRST BROADCAST: 1 JANUARY 1977

Tribesmen of the Sevateem convene to decide the fate of a young woman charged with blasphemy against the great god Xoanon...

01m 04s Writer Chris Boucher has freely admitted that *The Face of Evil* owed its genesis to a particular science-fiction novel: "I started with an idea about a computer – an idea derived from reading a book several years before by Harry Harrison, called *Captive Universe*. The book isn't actually about the computer, but about a place which the inhabitants think is a world but which is actually a spaceship..."

Captive Universe (1969) begins amid a community of Aztecs who live in a valley sealed off from the rest of the world by an immense wall of rock, supposedly created by a terrible earthquake some 500 years before: 'It was Omeyocan's curse, and he is the god whose name is never spoken aloud, only whispered lest he overhear.' For daring to question the law, young tribesman Chimal is condemned by the local priest... just like Leela (Louise Jameson) is here condemned by shaman and 'Speaker of Law' Neeva (David Garfield).

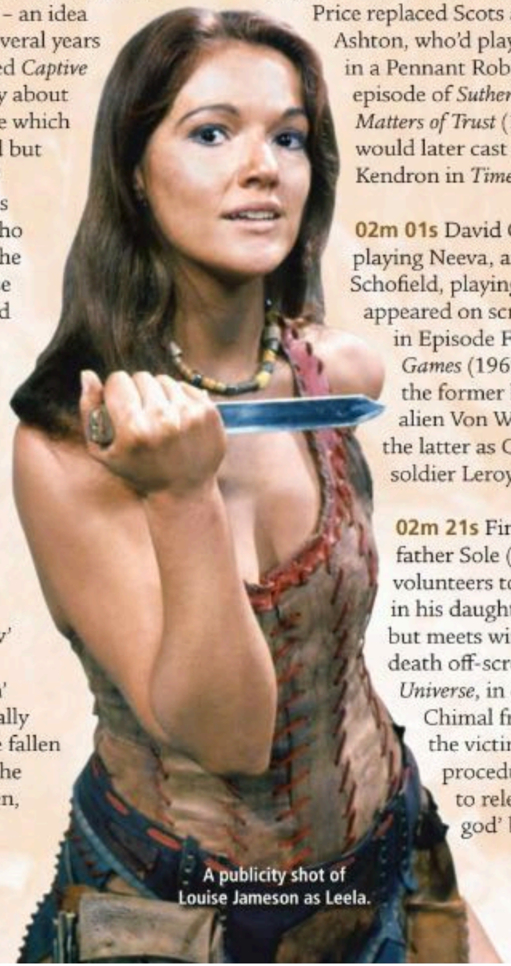
In Ancient Greece, a 'xoanon' was a cult figure of a deity, usually carved from wood, said to have fallen from heaven – so the name of the tribesmen's god was well-chosen, as we'll see.

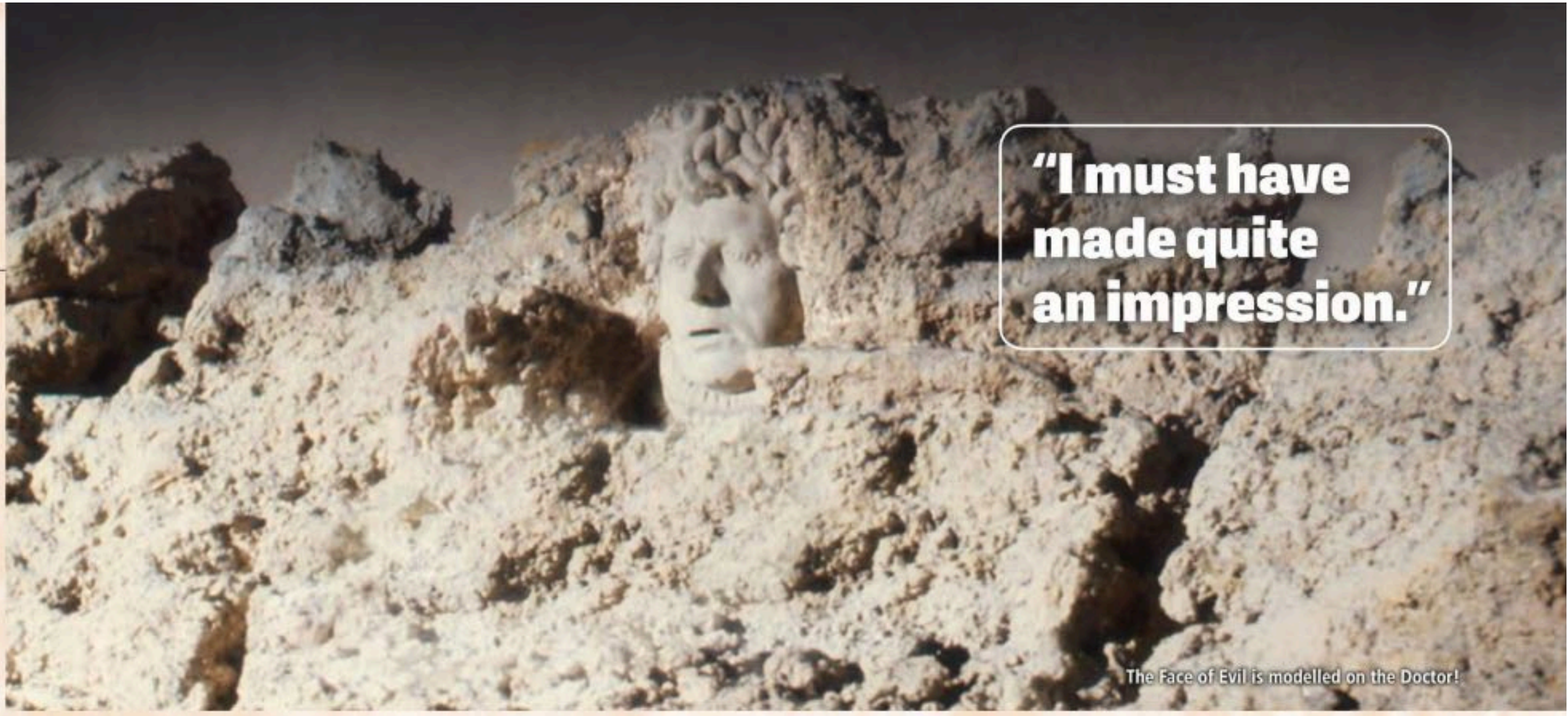
01m 35s Tribal chief Andor (Victor Lucas) asks if any of the tribesmen will take "the test of the Horda" on Leela's behalf – but no one speaks up. In his Target Books adaptation *Doctor Who and the Face of Evil* (1978), Terrance Dicks adds: 'Many warriors had looked with favour on Leela. But life was precious, and after all, there were other women...'! Dicks also confirms what's never made explicit on screen – that young Tomas (Brendan Price) is in love with Leela. However: 'Even his love was not strong enough to face almost-certain death.'

Tomas was developed from a character named Loke, who played the part of the Doctor's companion-by-proxy at an early stage of the scripting process – but Loke was soon sidelined in favour of Leela. Late in the day, for unknown reasons, Brendan Price replaced Scots actor David Ashton, who'd played Mr Harvey in a Pennant Roberts-directed episode of *Sutherland's Law: Matters of Trust* (1974); Roberts would later cast Ashton as Kendron in *Timelash* (1985).

02m 01s David Garfield, playing Neeva, and Leslie Schofield, playing Calib, last appeared on screen together in Episode Four of *The War Games* (1969) – in which the former had been the alien Von Weich, bossing the latter as Confederate soldier Leroy.

02m 21s Finally, Leela's father Sole (Colin Thomas) volunteers to take the test in his daughter's stead... but meets with a terrible death off-screen. In *Captive Universe*, in order to save Chimal from becoming the victim of a terrible procedure designed to release the 'black god' believed to be inside his head, Chimal's mother frees him from his cell and begs him to flee the village, knowing he can never return. Much later, Chimal learns that, as with Sole, the priests then killed his mother in his place...


A publicity shot of Louise Jameson as Leela.


"I must have made quite an impression."

The Face of Evil is modelled on the Doctor!

Director Pennant Roberts probably recruited Colin Thomas from a previous production of his – the *Oil Strike North* episode *Headhunters* (1975), in which Thomas had played Baistow. Sole was Thomas' only credited role in *Doctor Who*, but he made several smaller appearances as a supporting artiste – beginning with a UNIT soldier in *Doctor Who and the Silurians* (1970), and ending with a pallbearer in *Remembrance of the Daleks* (1988).

03m 48s Stepping out of his newly materialised TARDIS, the Doctor (Tom Baker) observes that the alien jungle around him is "not Hyde Park" – and speculates that a "nexial discontinuity" must be to blame for his landing here. One regeneration later, in *Time-Flight* (1982), the next Doctor (Peter Davison) will propose a "special treat" to cheer himself and his companions following the death of their shipmate Adric – a visit to the Crystal Palace in London's Hyde Park on the opening day of the Great Exhibition of 1851. The Doctor may well be feeling a bit miserable now; it's not long, after all, since he was obliged to abandon his friend Sarah Jane Smith in what he believed to be South Croydon (in *The Hand of Fear*, 1976). So could it be that a visit to the Great Exhibition is his default morale-booster?

04m 24s Neeva's crossbow-wielding assassins stalk the banished Leela through the jungle – just like the priests' men pursue the escaped Chimal into swampland in *Captive Universe*...

05m 58s ... then, after Tomas has saved Leela from the second of the assassins (played by Harry 'Aitch' Fielder, another frequent *Doctor Who* supporting artiste), Leela says that she has no choice but to try to cross a mysterious "boundary" – just as Chimal has no option but to climb the apparently impassable rock wall that separates the Aztecs' valley from the rest of the world.

06m 22s Bidding adieu to Tomas, Leela tells him to "Beware of the devious Calib" – pronounced 'Kal-lib', not 'Kay-lib', as it is throughout the rest of the serial!

06m 38s Tramping through the jungle, the Doctor whistles the *Colonel Bogey March* (1914) – a Great War tune originally composed by British Army bandmaster FJ Ricketts (1881-1945). He'll reprise his *Bogey* a few times more – first in *The Talons of Weng-Chiang* (1977), again in *The Invasion of Time* (1978) and finally in *Destiny of the Daleks* (1979).

07m 42s Leela runs into the Doctor... whom she identifies as "the Evil One", whose invisible "phantoms" guard the boundary. *Captive Universe*'s Chimal also fears a demonic being who stalks the limits of the villagers' domain – the serpent goddess Coatlicue. Like the four unreal creatures on the Doctor and Leela's trail, Coatlicue is eventually revealed to be an artificial creation – a 'heat-seeking guard robot'. ►

ESSENTIAL INFO

- The fourth of the six serials in the 1976-77 season, which ranked 130th (out of 241) in **DWM**'s 'First 50 Years' poll of 2014, owed its genesis to *The Silent Scream*, a synopsis submitted to the *Doctor Who* production office by pulp sci-fi fan Chris Boucher. Script editor Robert Holmes and producer Philip Hinchcliffe were sufficiently persuaded to ask Boucher to develop a different, 'mad computer'-themed storyline, initially known as *The Dreamers of Phados*.

- Commissioned in August 1975 under the title *Prime Directive*, Boucher's story was submitted as *The Mentor Conspiracy*, then reworked as *The Tower of Imelo*. Finally, in January 1976, Boucher was asked to write four full scripts called *The Day God Went Mad*. In earlier versions, Sarah Jane Smith had accompanied the Doctor – but following Sarah's departure in *The Hand of Fear* (1976), Boucher was asked to pair up the Doctor with a one-off proxy companion. In the event, cavegirl type Leela – named after the Palestinian hijacker Leila Khaled – impressed Hinchcliffe so much that he decided to keep her on.

Philip Hinchcliffe.

- Hinchcliffe's first choice for Leela was Emily Richard, who'd played Anna Cunningham in the prestigious BBC serial *The Glittering Prizes* in January, and whose starring role as the lead in a version of *Lorna Doone* was set for transmission in the autumn. Her unavailability prompted a lengthy casting process overseen by first-time *Doctor Who* director Pennant Roberts, recruited from *Survivors* (1975-77). Four of the 60 actresses seen in August were granted a second audition: Carol Drinkwater, Janet Edis, *Play School* presenter Carol Leader... and Roberts' suggestion, Louise Jameson.

Many of the jungle scenes were filmed at Ealing.

- Many alien jungle scenes, plus the Horda pit sequence for Part Two, were pre-filmed at Ealing Studios over seven working days, between Monday 20 and Tuesday 28 September. BBC Television Centre recordings were divided into two blocks – broadly, Sevateem village and jungle scenes in the first, over Monday 11 and Tuesday 12 October; then Tesh spaceship scenes in the second, between Sunday 24 and Tuesday 26. By this time, a less pretentious title had been settled on: *The Face of Evil*.

◄ **12m 04s** Xoanon(voiced by Tom Baker) calls Neeva in his inner sanctum, telling him that Leela "and the one who is with her must be destroyed". Presumably, therefore, Xoanon hasn't yet identified the Doctor as the Doctor...

12m 32s The Doctor digs out a sonic disrupter, which Leela identifies as the work of the tribe's god, Xoanon – supposedly held captive behind a nearby black wall by the Evil One and his followers, the Tesh. "Xoanon? What's those?" asks the Doctor, on first hearing the name – but as scripted, he wondered: "Who are they?" Either way, the name plainly doesn't yet ring a bell... unlike in Dicks' novelisation, in which he's prompted to ponder: 'Xoanon! Why was that name so familiar to him? He'd never been to this planet before. Or had he?'

13m 07s As Leela leads the Doctor to the wall, we go to Andor demanding answers from Neeva in the council hut – but the opening part of this sequence was cut for time. Originally, an angry Andor stormed into the inner sanctum, telling Neeva: "My people are hungry! Another hunting party has come back empty-handed!" With 'chilling fury', Neeva responded: "You dare to desecrate the shrine of Xoanon?" Bridling for a moment, Andor turned and left, saying: "I would speak with you at the council chair."

Andor then ducked under the sackcloth curtain leading to the council hut and seated himself. Following Andor in, Neeva reminded him that he was only leader of the tribe, "By the grace of Xoanon whose servant I am." But Andor came back at him with a reminder of his own: "You are mortal, Neeva. I *could* kill you."

14m 04s Soon, Neeva leaves... and is eavesdropping when Tomas tells Andor that he agreed with Leela, when she'd said that repeated attacks on the wall were madness. As scripted, Tomas said, "As long as any can remember it's been the same" – before continuing, as given on screen: "... we shall achieve nothing."

Originally, Andor then addressed Tomas as "my son" before telling him, "We must have faith" – but their familial relationship is never clarified in the finished programme.

Andor (Victor Lucas), the leader of the tribe.

16m 01s Crossbow-wielding Lugo (Lloyd McGuire) arrests the Doctor. Like Colin Thomas, Pennant Roberts cast McGuire from *Oil Strike North: Headhunters*, in which he'd been an immigration official; Roberts had then used him as George in the second instalment of the *Survivors* two-parter *Lights of London* (1976).

19m 17s To summon the Sevateem warriors to the village, so they may witness the destruction of 'the Evil One', a metal sheet is beaten like a gong – a sheet bearing the legend 'SURVEY TEAM 6'. In his novelisation, Dicks makes plain what's only implicit on screen – that 'no one in the Tribe of Sevateem could read'.

21m 38s "And the Evil One raised the Tower of Imelo and the black wall..." says Neeva, continuing his litany outside. *The Tower of Imelo* was the title given to one of Chris Boucher's draft storylines. Most likely it refers to the upstanding spaceship where Xoanon resides, as seen in Part Three – in which the Doctor is told how the Tesh "guard [Xoanon's] Tower against the Savage". Why 'Imelo', though? Perhaps the 'I' and 'me' hint at the nature of Xoanon's relationship to the Doctor...

Leela and the treacherous Calib (Leslie Schofield).

21m 46s Leela has killed the Doctor's guard Lugo with the paralysing poison of a Janis thorn. Louise Jameson had meant to pronounce 'Janis' as 'Jann-iss' – but changed it to 'Jay-niss' after Tom Baker insisted that the original sounded like the name of some hypothetical unemployed actress – the immortal 'Janice Thorn'.

> "My people are hungry! Another hunting party has come back empty-handed!"

22m 52s The alarm goes up as the Doctor climbs through the hole made by Leela to escape the hut. Outside, Leela paralyses a guard (Tom Kelly) with another thorn, as he exits – then spreads his stiffened limbs, presumably so he can't be pulled back through the hole! As scripted, she explained to the Doctor: "Just covering our retreat."

24m 02s A huge rock carving of the Evil One's head proves that the Doctor has been here before – since the face is his own! The idea was given to Boucher by producer Philip Hinchcliffe – inspired, of course, by the four vast heads of four former US Presidents carved out of the granite of Mount Rushmore, in the Black Hills of South Dakota.

Part Two

FIRST BROADCAST: 8 JANUARY 1977

With the Sevateem gathering to attack the wall at Xoanon's behest, the Doctor and Leela return to the inner sanctum to study the space travellers' leftovers that Neeva calls sacred relics.

04m 02s "Hello? Intergalactic operator?" says the Doctor, speaking into an ancient transceiver – before dismissing it, saying: "Dead as a Dalek." Why? The last time the Doctor met the Daleks in his chronology was in *Genesis of the Daleks* (1975), set at the time of the monsters' creation. So does he believe that he's arrived at a time after the Second Doctor (Patrick Troughton) witnessed their apparently final destruction in *The Evil of the Daleks* (1967)? In *The Invisible Enemy* (1977), the Doctor will take Leela to the year 5000 AD, which he tells her is "the time of your ancestors" – implying that *The Face of Evil* takes place hundreds, perhaps even thousands of years later than that...

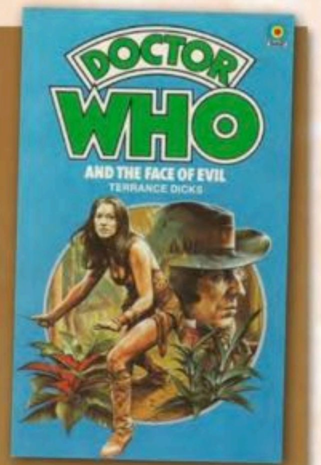
The voice of Xoanon is the Doctor's own. Meanwhile...

06m 02s Stage directions required Andor to be seen leading his warriors, 'both men and women', through the forest, to attack the wall – and so the only other female Sevateem can be seen here, played by Barbara Bermel (1938-99). Yet another regular *Doctor Who* supporting artiste, Bermel first featured as a villager in *Planet of the Spiders* (1974) and lastly as a Lazar in *Terminus* (1983).

The most significant part of this scene was cut, probably for timing reasons. With Andor having waved the warriors on, Tomas returned to confirm the existence of "a gap in the wall" – a gap wide enough for three or four men, he continued. "I don't like it," said Andor – leading Tomas to ask if he suspected a trap. "Xoanon would not lay traps for his people," insisted Neeva. "The Tesh might. Or the Evil One," replied Andor – which puzzled Tomas: "The Evil One has been destroyed." Yes, confirmed Andor... meaning that between scenes he *has*, after all, agreed to do as Neeva suggested at 01m 34s, and lied to the Sevateem (a fact that won't now be confirmed until Calib does so later, at 08m 48s).

ROCK FACE

In the Target Books retelling, as the Doctor first gazes up at his vast, rock-hewn visage, he wonders, not unreasonably, who put it there, and how it was done – questions never answered on screen. Noveliser Terrance Dicks has Leela giving the story's title in response: '"The Tesh did it with their magic. They set the Face of Evil on the mountain to taunt us."' The Doctor presumes that the face must have been 'carved out of the mountain with a laser-beam. Either that, or a few hundred years' work with hammer and chisels.' By way of historical comparison, 400 workers carved the four 60 foot-high US President's heads at Mount Rushmore over 14 years, between 1927 and 1941. Therefore: one head would have taken 100 workers 14 years to complete, or 50 workers 28 years, or 25 workers 56 years... Alternatively: one head could have been carved by 200 workers in seven years, or 400 workers in three-and-a-half years, or 800 workers in one year and eight months... But the longer the carving went on, or the more hands it took, the less likely it is that no one would remember the work being done... so on balance, that laser beam seems the more likely explanation.



06m 31s The wall is a time barrier, meaning the Sevateem are indeed walking into a trap. In the novelisation, Neeva urges Andor on by explaining how the captive Xoanon '"has summoned all his power to make the gap, so that we may rescue him. Unless we attack *now* his powers will fade and the gap will close."'

07m 11s With Neeva held in a beam of white light, we see the attacking Sevateem succumb to uncanny forces – the first being a tribesman with a shoulder-length black bob. He's played by an uncredited Peter Dean, who – like both Louise Jameson and Leslie Schofield – would later join the regular cast of BBC soap *EastEnders*, appearing as fruit and veg stallholder Pete Beale between 1985 and 1993.

Tomas (Brendan Price) and the Doctor (Tom Baker) struggle to save the poisoned Leela.

09m 13s At the hut, treacherous Calib has jabbed Leela with a Janis thorn, but the Doctor has contrived to floor him – causing Calib to complain, "You've broken my leg." Plainly, he hasn't! "I'll break your nose if you don't get up," the Doctor tells him – but as scripted, he'd promised, even more uncharacteristically, to break Calib's "neck".

The Doctor uses a 'bioanalyser' among Neeva's relics to cure Leela – but soon, he, Leela and Tomas find themselves held captive by the surviving Sevateem.

13m 56s The Doctor has again denied being the Evil One – prompting Calib to suggest subjecting the Doctor to the test of the Horda: "If he can be killed then he is a mortal!" Neeva twice calls Leela a "witch" in the same scene – so should we infer that Calib is applying the same logic that led 17th-century witchfinders to drown women in ponds (ie, 'Die, and you're innocent')?

17m 05s Cleaving a weighted rope with a crossbow bolt before the platform beneath his feet is pulled apart, the Doctor survives the test – then tells Leela that he was taught to shoot in Switzerland, by a man named William Tell. That unseen encounter would seem to have occurred sometime in the early 14th century, when the aforementioned Tell supposedly shot a bolt through an apple set on top of his son's head by a cruel bailiff. ►

HELMET BY MOONLIGHT

The spacesuit helmets worn by both Neeva and the 'protective suit' Tesh had featured many times before in *Doctor Who*, in various modifications – but *The Face of Evil* marked their last appearance in the series. Believed to have been custom-made for the ABC-TV children's sci-fi serial *Pathfinders to Mars* (1960-61), they'd been worn by alien conspirator Beaus in *Mission to the Unknown* (1965) and *The Daleks' Master Plan* (1965-66); then by the Doctor (Jon Pertwee) in *Frontier in Space* (1973); then by a deceased Thal astronaut in *Planet of the Daleks* (1973); and then by the alien Kraals' sinister 'mechanics' in *The Android Invasion* (1975). It's worth noting, however, the Doctor's lines about how the Sevateem mime "checking the seals on a Starfall Seven spacesuit" in Part One. What if a 'Starfall Seven spacesuit' is the name of a brand or model of spacesuit used the whole universe over, in the future? If so, perhaps all those other characters were wearing Starfall Seven helmets too.

Beaus in *Mission to the Unknown* (1965).

A Tesh wears the helmet.

◄ **17m 23s** A short hut scene preceding the Doctor's entry into the linked sanctum was cut. On seeing the Doctor return, Neeva stated, "You succeeded then" – to which the Doctor replied, "Was there any doubt?" Neeva then went through into his sanctum; "Perhaps he wants to congratulate me," said the Doctor, following him in.

"We" have decided to destroy the Doctor, says Xoanon – by turning off the boundary, letting the invisible monsters in.

19m 25s "Short bursts, Thomas," the Doctor tells his ally, instructing him in the defensive use of one of the relics – a disrupter gun. That's 'Thomas' (sic); evidently he's temporarily forgotten how to pronounce Tomas' name...

On screen, the scene ends when Tomas leaves – but in fact, it was cut short. Originally, the Doctor took "a small block of food concentrate from the pack beside him" – chocolates, according to camera directions – and munched on it as he turned his attention to the 'stasis beam generator'. No, Calib told him: "Not while the tribe is hungry." Without his mouth full, the Doctor replied, "You're full of surprises, aren't you?" – then handed Calib the whole pack to distribute: "Here. Field ration concentrates... One per person per day. Tell them to drink lots of water."

21m 34s Hearing tribesman Koras killed by one of Xoanon's pets, a guard (Brett Forest) beats the Survey Team panel to raise the alarm – so plainly the Horda bite that the same guard sustained earlier, after the Doctor flicked one of the creatures onto his shoulder, wasn't quite as bad as it seemed.

22m 24s Meanwhile, Leela has nudged the Doctor into the realisation that Xoanon's transmissions cross the time barrier... via a bridge located "over the teeth and down the throat" of the face (aptly, since that's where Xoanon's voice comes from). Originally, the Doctor's line was given as "Over the teeth and round the gums" – being the beginning of a colloquial rhyme of uncertain origin, said to encourage babies to eat: 'Look out, stomach – here it comes...!'

Part Three

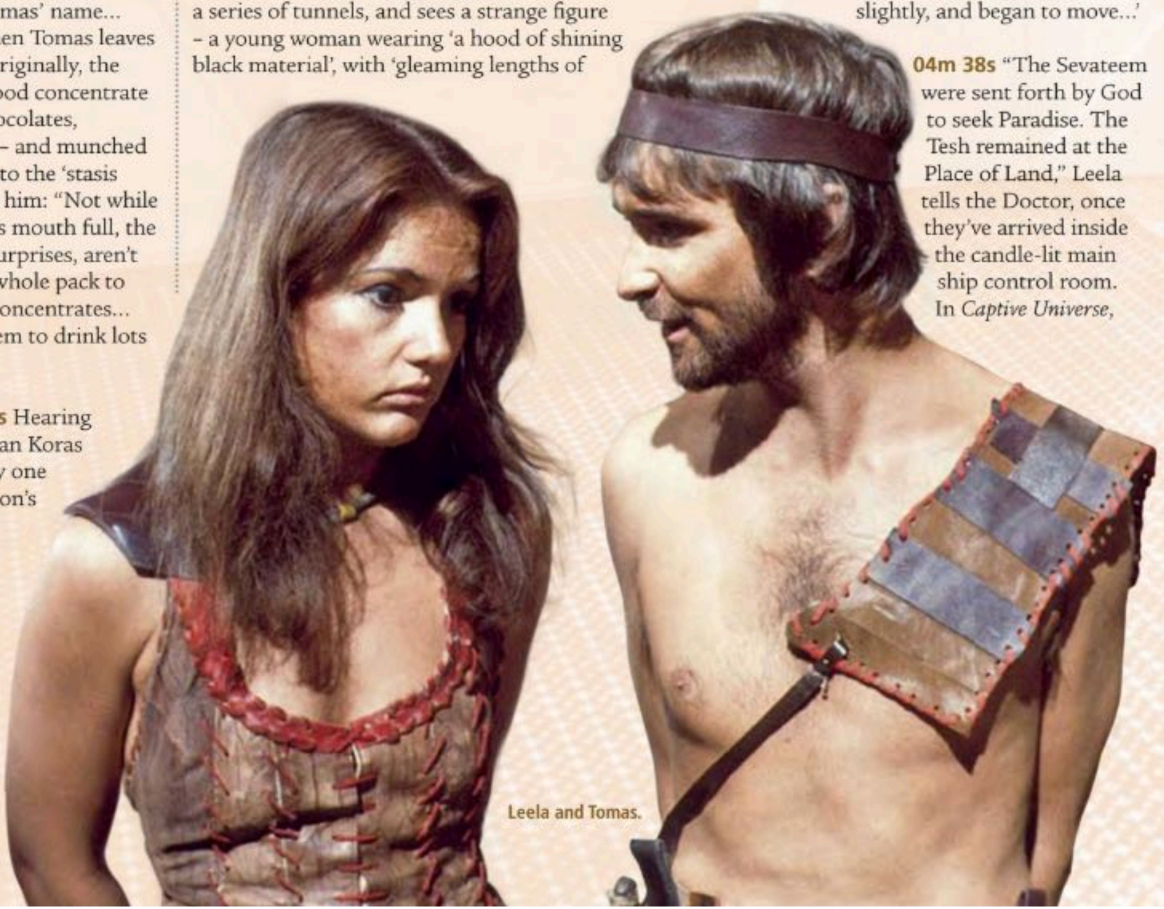
FIRST BROADCAST: 15 JANUARY 1977

02m 04s In *Captive Universe*, Aztec heretic Chimal clambers a crevice in the great rock wall at the end of the valley, where he finds a secret door. Passing through, he enters a series of tunnels, and sees a strange figure – a young woman wearing 'a hood of shining black material', with 'gleaming lengths of metal fastened to the outside of her arms and legs, girdling her body, supporting her head, bending at the joints'. This, we later learn, is a Watchman wearing an 'eskoskeleton' (sic) – and she's not at all unlike the spacesuited Tesh (Tim Craven, uncredited) whom the Doctor and Leela see passing through the tunnel wall here, inside the face!

At the end of the tunnel, the Doctor sees a spaceship standing on a barren plain: "I remember now. The Mordee expedition..."

02m 51s The Doctor tells Leela that the Tesh they saw was wearing "a protective suit and helmet" – then adds: "Must be another environment through there..." This latter line appears to have been inserted to cover a last minute objection, perhaps arising in rehearsals... but can there *really* be another environment entirely on the other side of the wall? Or is it possible that the largely indoors Tesh simply fear contamination outside their ship/tower?

03m 27s The Doctor and Leela pass through the illusory tunnel wall... after which we only hear the Doctor describe to the likewise off-camera Leela how they're now inside an "anti-grav transporter" that will take them "straight to the ship" – a blatant money-saving measure, of course! In his novelisation, Dicks describes how Leela 'opened her eyes to find herself in a small metal walled chamber, the Doctor beside her'. Soon: 'The capsule vibrated slightly, and began to move...'


Leela and Tomas.

04m 38s "The Sevateem were sent forth by God to seek Paradise. The Tesh remained at the Place of Land," Leela tells the Doctor, once they've arrived inside the candle-lit main ship control room. In *Captive Universe*, Chimal learns that the primitive Aztecs and the technically adept Watchmen were also segregated by divine plan: the plan of "'*the* God, the Great Designer'", who – according to Watchman Steel – "'peopled the valley with the Aztecs and placed the Watchmen to guard over them.'"

The 'Sevateem' were the survey teams and the 'Tesh' were the technicians, realises the Doctor – both descended from humans who arrived in the same colony ship.

05m 35s Hawk-faced Jabel (Leon Eagles), Captain of the Tesh, uses "psi-power" to force the crossbow-wielding Leela to her knees and render her unconscious. Here, *The Fact of Fiction* is reminded of the telepathic powers possessed by the mysterious Mutants n science-fiction sequel *Beneath the Planet of the Apes* (1970) – a long-forgotten group of human descendants who inhabit a forbidden zone, and who regard technological leftovers as sacred relics.

> **"Be thankful you're livin', and trust to your luck/And march to your front like a soldier..."**

Jabel has an approximate counterpart in *Captive Universe*: the Watchmen's leader, the Master Observer. Leon Eagles (1932-97) had been the eponymous Jensen in the mind control-themed ATV children's serial *The Jensen Code* (1973) – script-edited by Philip Hinchcliffe.

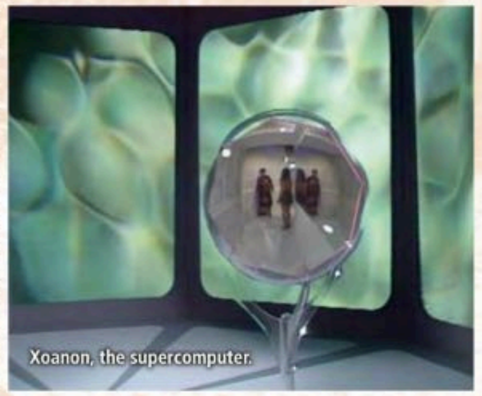
11m 20s Waking to find himself secured beneath the Teshes' particle analyser, the Doctor uses a hand mirror to reflect the power back on itself... and both he and Leela are released. "Be thankful you're livin', and trust to your luck/And march to your front like a soldier..." he says, claiming to be quoting the avant-garde American writer Gertrude Stein (1874-1946). He's not. As originally scripted, the Doctor attributed the quote correctly: it's from the ninth stanza of *The Young British Soldier* (1890) by the often jingoistic British writer Rudyard Kipling (1865-1936), originally collected in *Barrack Room Ballads and Other Verses* (1892).

Chris Boucher later professed to being "miffed" by this divergence from his text – made by Tom Baker, who "felt vaguely insulted that the Doctor should say this line and then attribute it so obviously..." Two serials hence, in the final episode of *The Talons of Weng-Chiang*, Professor Litefoot (Trevor Baxter) will ask the Doctor if he's quoting Kipling when he begins, "There's a one-eyed yellow idol to the north of Kathmandu..." Again, he's not – so one wonders if script editor and *Talons* author Robert Holmes might have incorporated that second misattribution as an in-joke.

In the Target telling, Terrance Dicks squares the circle by having the Doctor invoke "'Kipling – or was it Gertrude Stein? Someone like that, anyway.'" (Dicks also has the Doctor point out how lucky it was that he'd had that mirror in his hand when Jabel had knocked him out!)

Jabel (Leon Eagles), Captain of the Tesh, welcomes his 'Lord', the Doctor, to the shrine.

13m 19s When he was last on this planet, the Doctor tells Leela, he programmed mission computer Xoanon for the Mordee – but forgot to wipe his personality print from its data core, causing it to develop a split personality. "Or did I really forget?" he muses. "I forget if I forgot." The fact that he found a knot tied in his handkerchief when he exited the TARDIS suggests that he'd remembered/realised... but only after he'd *left* the planet!


Xoanon, the supercomputer.

15m 42s From an auxiliary communications room, the Doctor hails Neeva, revealing that the Sevateem may escape the psychic phantoms through the mouth of the idol. Originally, so Calib would know whose orders he was acting on, the Doctor instructed Neeva to tell him: "Have a chocolate." Evidently, however, it had already been decided to cut the 'field rations' dialogue from Part Two, which this referred back to, by the time of the second studio session – and so the Doctor gave "I don't believe in ghosts either" instead.

Terrance Dicks adds how, not unsurprisingly, Neeva's message will be received with 'doubt and suspicion' by the surviving tribespeople: 'Most of the Sevateem thought it was a trap devised by the Evil One. By now the invisible monsters were rampaging through the village smashing the flimsy huts to fragments. Most of the Tribe had fled into the forest... Only a handful of warriors could be persuaded to accompany them.'

16m 35s Approaching Xoanon's 'Sacred Heart', the Doctor was supposed to tell Leela, "This is Level 37 if I've counted right" – but plainly it wasn't necessary, since designer Austin Ruddy had placed a giant '37' beside the door. ►

◄**18m 02s** Leela has disarmed an acolyte (Stuart Fell, uncredited) – causing his disrupter gun to clatter off down the corridor. But then she retrieves the gun from *beside* the clobbered Tesh.

18m 25s As the Doctor heads through the doorway into the main computer complex, we cut to Calib, Tomas and a tribesman climbing through the mouth of the face. In fact, Pennant Roberts had planned an additional 'exterior' shot showing the model of the Doctor's head in profile, and 'lit for night'. Via CSO, Tomas and some warriors would have appeared in long shot to the right of the frame – watching Calib as he clambered in.

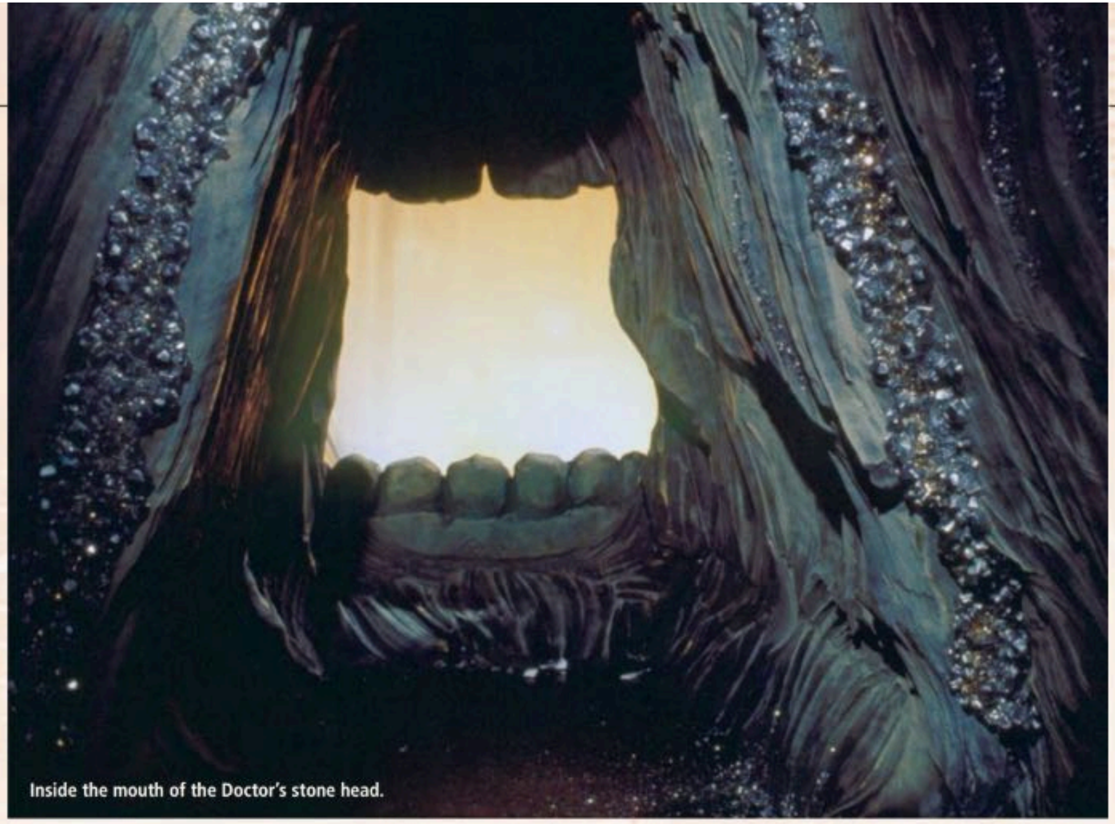
23m 48s The Doctor tells Xoanon's multiple voices (Tom Baker, Rob Edwards, Pamela Salem, Anthony Frieze) how he originally repaired it by means of a direct link with the compatible centres of his own brain – prompting what stage directions described as a 'wild storm of madness'. "Who am I?" cries Xoanon; a statement as well as a question, perhaps... if the name of the programme is to be taken literally, of course.

Part Four

FIRST BROADCAST: 22 JANUARY 1977

The oncoming Tesh flee when red lighting indicates (to them) the end of the world. Leela drags the Doctor out of the complex – but the recovered Xoanon electrifies the walls, determined to kill the Doctor.

04m 34s Possessed by Xoanon, an acolyte (Peter Baldock) tries to force the Doctor to touch the electrified wall... but ends up shocked himself. The choreography was slightly reworked from the script, perhaps to make it clearer that the acolyte's death was accidental and unpreventable, when the Doctor kicks him off. As scripted: 'At the last moment the Doctor manages to break his grip and roll free. He gets to his feet quickly. Acolyte No. 1 gets to his feet equally quickly and launches himself at the Doctor, who dodges. Acolyte No. 1 plunges past the Doctor into the wall.'



Inside the mouth of the Doctor's stone head.

06m 38s In the communications room, the Doctor is gathering "electronics spares" – as a cut line specified – when Leela, too, comes under Xoanon's psychic influence. She twice fires the previously run-down disrupter gun at him – evidently, we're supposed to recall the Doctor's line to Tomas in Part Two, about how the disrupter is "self-regenerating but it takes time to recharge" – but the overlaid beam effect remains unchanged on screen, despite both blasts 'missing' the Doctor when he moves across the beams.

10m 24s Calib urges his Sevateem invaders on through the ship's corridors. "That man's going to kill us all," complains Tomas – a replacement for his original line: "You stupid, greedy fool!"

10m 53s The scene cuts from the increasingly unhinged Neeva to the main ship control room – where the Doctor is seated before a control console, flicking switches and fiddling with two coloured cubes. The cubes were explained in the cut opening part of this scene, which began with the Doctor breaking the disrupter gun he'd carried in (and then placing it, presumably, on top of the console in front of him – where it's just visible, at screen left)."I don't understand," said Leela. "Why did you break the weapon?" The Doctor suggested that 'someone' (ie, Xoanon) might force her to use it on him... leading Leela to ask if she'd tried to hurt him back in the communications room. The Doctor nodded; Leela shuddered.

Throughout, the Doctor had been using his sonic screwdriver to make 'minute adjustments' to a 'coloured Perspex cube'. Now he opened a small panel on the console, extracted a cube similar to the one he'd been working on, and put the new one in its place: 'Instantly all the screens and consoles in the control room come alive...'

The desperate Xoanon has set the ship's atomic generators to overload. They'll explode in less than 25 minutes' time – taking half the planet with them.

11m 59s The Tesh have set projectors to herd the insurgent Sevateem into a trap on Level 12. "All that remains," Jabel tells Gentek (Mike Elles), "is to project a blank wall in front of the disrupters." But there's only one heavy-duty disrupter beside them in the corridor! (In his novelisation, Dicks calls this floor-mounted weapon a 'disruptor cannon'.)

MIND CONTROL

In Part Four the Doctor uses a crystal-shaped solid from his pockets to break Xoanon's hypnotic hold over Leela (at **06m 54s**); then, in Part Two of the next-but-one story, *The Talons of Weng-Chiang*, he'll claim to be "a master hypnotist" when he puts Victorian impresario Henry Gordon Jago (Christopher Benjamin) under the 'fluence with his own pocket watch. Which raises an intriguing question: could it be that throughout the final episode, Xoanon, the beneficiary of the Doctor's own brain print, is using the Doctor's *own* mesmeric powers on the Sevateem and Tesh?

13m 00s While the Doctor works feverishly to put together a headset to effect the reverse memory transfer that will wipe his personality print from Xoanon's brain, Leela – like the Tesh – again falls under Xoanon's psychic influence. Originally, the Doctor blathered on, oblivious: "Nearly done. Leela [sic] it should be possible to re-absorb everything I put into the data core originally. In theory that should leave me unharmed and him sane. Unless he's too far gone already or he swamps my brain and burns it out so to speak."

15m 04s Possessed by Xoanon, Leela goes to stab the Doctor – who dodges her knife, which plunges into the control room circuitry instead. By a quite incredible stroke of luck, the electric shock that (presumably) causes Leela to collapse turns out to be non-fatal... when she's not even wearing rubber soles! It seems that this 'knife into panel' get-out was devised late in the day – perhaps as an alternative to the Doctor's rather violent (and potentially playground-imitable) actions in the script: 'As [Leela] lunges at the Doctor's back he turns... holding Leela's knife away with one hand [the Doctor] manages to get his other hand free. He puts it under her chin. He twists her head back and to one side...'

The Doctor is surrounded by possessed Tesh and Sevateem... but Xoanon is temporarily distracted when he/she/it kills the disrupter-wielding Neeva, enabling the Doctor to complete the reverse memory transfer. Two days later...

19m 22s The recovered Doctor takes Leela to visit the now sane Xoanon – voiced by Roy Herrick, who'd been Capt Jeffrey Sissons in a Pennant Roberts-directed episode of *The Regiment: Depot* (1973; written by *Face of Evil* script editor Robert Holmes). More recently, Roberts had used Herrick as Lewis Fearn in *Survivors: By Bread Alone* (1976). Herrick had already appeared on screen as Jean in *The Reign of Terror* (1964), and would later be seen as Parsons in *The Invisible Enemy* (1977).

20m 06s Xoanon confesses to having sought to cultivate "independence, strength, boldness and courage" in the Sevateem, and "self-denial, control, telepathy" in the Tesh – intending that he/she/it would one day take the best of both and breed a race of superhumans. The long-dead Great Designer, who devised the scheme played out in *Captive Universe*, was an amateur eugenicist, too – cultivating two groups of 'obedient, accepting' Aztecs aboard his spaceship, each carrying artificially recessive genetic traits: 'Then, some day, the right day, let the two groups meet and mingle and marry.' Resulting, so the Designer believed, in 'genius children'.

> "In theory that should leave me unharmed and him sane. Unless he's too far gone... or he swamps my brain and burns it out."

21m 07s "Where do you think I started to go wrong?" Xoanon asks the Doctor, as the latter chews a jelly baby from a cigarette case. It could be an entirely innocent enquiry, of course. But if Xoanon wasn't entirely cured, and still hankered to create a super-race... he/she/it would ask exactly that, wouldn't they? It'd be hugely ironic, too, if the Doctor's unheard answer paved the way for a sequel!

21m 18s Sevateem and Tesh are arguing in the main control room – but what, exactly, are the "degenerate plans" that appall Jabel so, which Tomas and Calib insist are "necessary" for everyone's survival? Perhaps it's just as well we're never told.

Jabel and the Tesh.

22m 31s Choosing someone to lead the reunited tribes is "not my problem" says the Doctor, before he slips away – but the fact that Leela has talked with Xoanon makes her "the obvious candidate" for leader, urges Tomas. Indeed – so perhaps this was why the Doctor allowed Leela to go with him to meet Xoanon just now, when he'd refused to let her follow him into computer control before? In which case: it's not his problem... because he's *already fixed it!*

In *Captive Universe*, Chimal finally brings the Aztec tribes and the Watchmen together, and (literally) turns the ship they're on around...

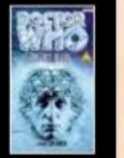
22m 59s Leela catches up with the Doctor in the jungle, just as he's about to board his TARDIS... but how? He'd already have seen her, surely, if they'd crossed the barren Place of Land on foot. Most likely, though, he'd have taken that anti-grav transport back to the face; so she must have done the same, to catch up with him here. It's quite likely, then, that Leela has just now managed to operate the unfamiliar controls of a high-tech travel machine... which would mean that she does the same thing *again* when she races into the TARDIS, and dematerialises it by touching some control or other! **DWM**

FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2012
CAT NO BBCDVD 3379
AVAILABILITY Out now

VIDEO



COMPANY BBC Video
YEAR 1999
CAT NO BBCV 6672
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co Ltd / Target Books
YEAR 1978
BOOK NO 25
AUTHOR Terrance Dicks
AVAILABILITY Out of print

THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team.

TELEVISION

Twice Upon a Time

BROADCAST
Monday 25 December 2017

Twice Upon a Time included three Doctors, the return of old friends and the start of a new era. But was it a Christmas cracker?

REVIEW BY **GRAHAM KIBBLE-WHITE**

Hello, Doctor!

Imagine some cheerful waving to go with that, and me not quite getting the eye-line right. Like I've been CSO-ed into a sequence shot at a later date. Because as I write this, in your past (retweet if you remember early December 2017), I haven't actually witnessed Jodie Whittaker's first scene. As is right and proper, that's been kept from all preview copies of *Twice Upon a Time*, and reserved for Christmas Day so that everyone can enjoy it together.

Without that breath of life, this story really feels like The End. Of *everything*. This Doctor, this *Doctor Who* team, and a philosophy for making the show that's been around since production began on *The Eleventh Hour* in 2009. I'm going to guess – *I do not know* – that time is also up for the current theme arrangement, the TARDIS (both INT and EXT), and even the fonts. Never liked the fonts. But everything else? It's hard to watch it all go up in flames.

It's the tough love the programme's been subjecting us to since 1966. And, as one senses a broader, more accessible, possibly *saner* version of *Doctor Who* about to emerge through the blizzard, why not do something as self-reflexive as set a final adventure within the closing moments of *The Tenth Planet* Episode 4? While you still can.

It may sound arcane in synopsis (as the Twelfth Doctor prepares to become the Thirteenth, he meets the First, who's on the cusp of transforming into the Second) but Steven Moffat's last script makes brilliantly light work of such complications, finding neat televisual solutions to quickly get us up to a jog.

The first is the very greatest – that 'Previously on' wheeze, which delivers a trio of satisfactions. We have the 'old' show being joined to the 'new', the veneration for the original aspect ratio, and the hand-holding between Hartnell and Bradley which comes with the "Have you no emotions, sir?" morph. That last is entirely necessary. The fiction and meta-fiction around *Doctor Who* requires additional clarification about the nature of this revival, that he's no Auton-replica or a knock-off from some tatty alternate Time Lord timeline. This is the original, you might say. If you were Richard Hurndall.

Which brings us to our obligation for assessing how successful David Bradley is in reprising the First Doctor. He does quite well. Quite well. The truth is, you rarely see William Hartnell – although one exception was when the First Doctor stepped from the ship into the Chamber of the Dead. It helped he was mostly cast in shadow, and with the camera craning from above, but for a moment he was *there*. Most of the time, one understands he is an acceptable modern-day synonym, with Bradley doing enough to keep the connections alive. Obviously, there's the lapel clutching, but he also has the supercilious tilt of the head, and, better yet, Hartnell's wide-eyed, choking-on-a-gobstopper expression of horror.

Moffat, meanwhile, has fun playing with the character's lack of pace on *Doctor Who* format changes, such as the fact it's been forgotten along the way that the TARDIS is supposed to be impossible to pilot, or his incomprehension at the Doctor's intimacy with Bill. Better yet, the First doesn't recognise himself as Earth's protector, or any of that guff. Although 'The Shadow of the Valeyard'? Yes, I'll allow it.

It's what you want at this time of the year. Auld acquaintances coming together to do good and talk of goodness.

When Doctors meet, it also comes with a requirement for repartee. The old boy isn't known for his mic drops, so it's the Twelfth who makes most of the running, variously dubbing him 'Mary Berry', 'Mr Pastry' and 'Corporal Jones'. That's something Moffat's always understood – while the show's got a heritage to be celebrated, that should come with a robust insolence. This point of view is also addressed to the present; the snazzy modern-day Doctor seeming rather gauche when viewed from a Lime Grove perspective.

But this is Peter Capaldi's last stand, and I had concerns too many Docs could muddle that singularity. However, in practice, it brings new focus. The Time Lord has never before had a confidante during regeneration, someone who knows the process as he does. And while I profoundly distrusted the fact both were expressing a preference for death rather than change (no!), I was fascinated in their shared indignity about being made defunct. Arguably, the story treads a little too far in that direction, which then inadvertently frames the Twelfth Doctor's outgoing speech as the bittersweet, leaving party cheers offered up by the guy who's been made redundant. Laced with subtext about how, although things will go on, it won't really be the same. Mansplaining, even, putting the next incumbent on notice: "You wait a moment Doctor. Let's get it right. I've got a few things to say to you..."

It's no disaster, but not the most memorable of departures, with gymnastics required to get our hero into a position where he can express, in the third-person, the dear sentiment of cast and crew: "Doctor, I let you go." Perhaps, when it came to the crunch, the load was too much for everyone to bear.

With life and, more specifically, death no longer binary in *Doctor Who*, it's no surprise the Twelfth's exit comes with such complications. The flipside of that is it allows Moffat to fill this Christmas tale with fallen friends. Thus, we have beyond-the-veil returns for Bill and Nardole, and even another Clara, who's sported so many iterations and reissues she's now the in-universe version of *Shada*. But it's what you want at this time of the year. Auld acquaintances coming together to do good and talk of goodness. This is the right sentiment.

Plus, there's Archibald Hamish Lethbridge-Stewart, an extra gift for Mark Gatiss (a lovely turn, particularly the sorrowful embarrassment of the "I've lost the idea of dying" line) and possibly Moffat himself (who has threaded the Brigadier throughout his time). Granted, it's also a final spurt of continuity, but it's *so* clever, raising a ghost from one Doctor's past and another Doctor's future, who illustrates to both that theirs is a wonderful life...

... Which will continue in the form of the Thirteenth, with her new friends, and her new team. But as I said up top, as I write this, I'm yet even to see her hellos. That's for another time. Right now, here's a last salute to the Twelfth – the scary, silly, grand and frail one, who ventured outside into the snow this Christmas.

Goodbye, Doctor. **DWM**

Opposite page: David Bradley as the First Doctor.

Above: 'Rusty' helps the Twelfth Doctor (Peter Capaldi).

Below: A final cuddle for Nardole (Matt Lucas), the Doctor and Bill (Pearl Mackie).

AUDIO FREQUENCIES

AVAILABLE FROM bigfinish.com

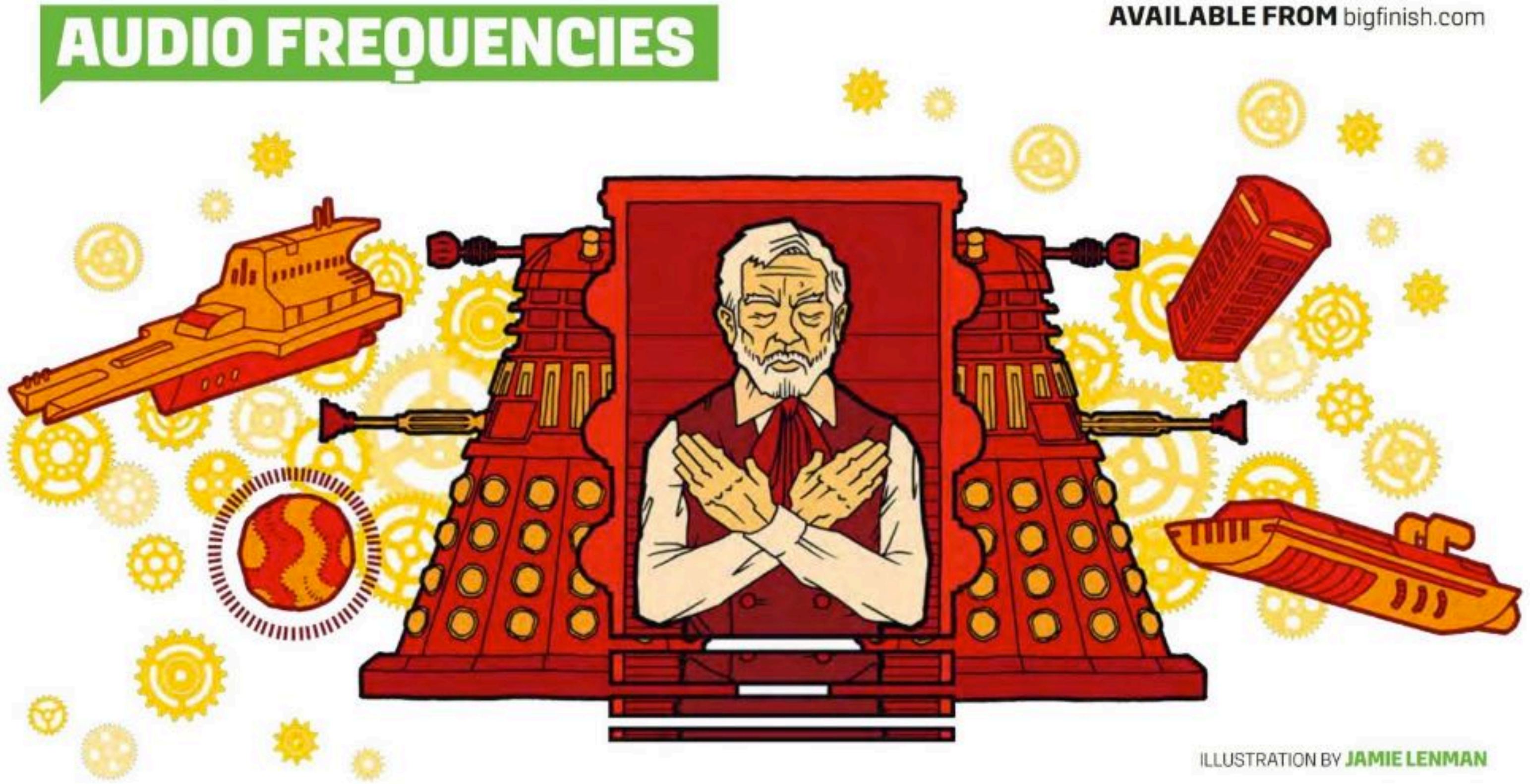


ILLUSTRATION BY **JAMIE LENMAN**

Derek Jacobi returns as the Master for more tales from the Time War.

REVIEW BY **PAUL KIRKLEY**

DOCTOR WHO
THE WAR MASTER
ONLY THE GOOD
STARRING DEREK JACOBI
WITH NICHOLAS BRIGGS AS THE DALEKS

REVIEWED THIS ISSUE

- *The War Master: Only the Good* (featuring the War Master) **RRP** £23 (CD), £20 (download)
- *Static* (featuring the Sixth Doctor, Flip and Constance) **RRP** £14.99 (CD), £12.99 (download)
- *The Wreck of the World* (featuring the Second Doctor, Zoe and Jamie) **RRP** £14.99 (CD), £10.99 (download)

Five minutes. That's how much screen time viewers had to enjoy Sir Derek Jacobi as the Master (as distinct from kindly, crinkly Professor Yana) in 2007's *Utopia*, before he exploded in a fountain of molten gold and turned into TV's John Simm. Talk about leaving 'em wanting more.

And now, a decade on, more is finally what we're finally getting courtesy of *The War Master: Only the Good* – though only after former showrunner Russell T Davies gave Big Finish his blessing to rewrite his personal head canon, finding a workaround that would place Jacobi's incarnation in the white heat of the Time War. (As Davies himself suggests: if you can't change the rules for Sir Derek Jacobi, who can you change them for?)

Nicholas Briggs' *Beneath the Viscoid* reintroduces the black sheep of the Prydonian family in irresistible fashion – pulled from a mysterious capsule by a bunch of Dalek resistance fighters on the soupy ocean planet Gardezza, he immediately sets about convincing them he's that legendary traveller in time and space known as the Doctor.

It's a feint which showcases Jacobi at his most playful and persuasive: listening to him dancing rings around the rather dull, earnest military types surrounding him, he really *could* be the Doctor – a sleight of hand helped by Jacobi's own natural warmth as an actor.

As such, when he finally allows the mask to drop – dismissing his new allies as "a race of skulking amphibian bores" and telling a luckless stooge "I-am-the-Master-and-you-will-obey-me" – it recalls some of the visceral thrill of that moment ten years ago when genial Professor Yana suddenly transformed into a vengeful demon, eyes burning like black coals.

For the Master, the Time War is basically a giant business opportunity he describes as, "A festering pit of self-interest – rich pickings for one with the intelligence to exploit it." He still gets his kicks along the way, though, this story ending with a horribly cruel and callous death in which the Master appears to take a genuine sadistic delight.

Which I suppose raises the question of where exactly our allegiances in this box set are meant to lie. It's that old Hannibal Lecter question: are we expected to root for this monster, because he's the cleverest, wittiest man in the room? Or are we desperate for him to get his comeuppance at every turn? The answer, readers, is between you and your conscience.

DEREK JACOBI
DEIRDRE MULLINS WITH NICHOLAS BRIGGS AS THE DALEKS
THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
THE WAR MASTER
ONLY THE GOOD
DISC ONE: BENEATH THE VISCOID
BY NICHOLAS BRIGGS

The Good Master is another story that recalls *Utopia*, as we find 'Dr Keller' (see what he did there?) working – apparently with great care and diligence – as a surgeon on Arcking, a hospital planet protected from the ravages of the war by a mysterious natural phenomenon.

Stuart Manning's cover art for *The Good Master*, the second story in *The War Master: Only the Good*.

Janine H Jones' world-building is vivid and evocative, particularly when the characters step outside the hospital's airlocks onto the (ahem) inhospitable surface of the planet, where the sight of the Time War raging in the skies above is enough to drive lesser mortals mad.

The tale builds to an epic, action-packed climax, including an aerial dogfight against a 'Dalek kamikaze unit'. (On previous occasions when *Doctor Who* has ventured into *Star Wars* territory like this, the young hotshot at the controls has been Bernard Cribbins in his gardening duds, or Rory's dad discovering flying a spaceship is even more exciting than golf; this time it's the turn of 79-year-old theatrical knight of the realm Sir Derek Jacobi. *Doctor Who* is ace.)

The tale builds to an epic, action-packed climax, with an aerial dogfight.

The Master takes a back seat in *The Sky Man*, pottering off to try his hand at viticulture while his newly adopted 'companion' Cole Jarnish (Jonny Green) has a go at saving a planet.

The world in question appears to be a primitive agrarian backwater, complete with Mummerset-accented locals. But James Goss' lovely, understated script cleverly undercuts the listener's prejudices, revealing these simple farming folk to be keenly intelligent people who have deliberately chosen to fly under the radar of the Daleks and the Time Lords.

DEREK JACOBI • JONNY GREEN • EMILY BARBER • ROBERT DAWS
THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
THE WAR MASTER
ONLY THE GOOD
DISC THREE: THE SKY MAN
BY JAMES GOSS

It's a *Doctor Who* story with a rare silence and stillness to it: a pastoral diversion that could be set in Hardy's Wessex, far from the madding turmoil of the Time War. It's also a touching love story, tracing Cole's sweet, tender courtship with proud farmer's daughter Elidh (Emily Barber) – for which, we're told, both actors had to learn the ancient art of 'radio kissing'. (It's snogging your own hand, if you want to play along at home.)

But the Time War is leaking into this rural idyll, hastening its decay, setting in motion a chain of events that leads to a genuinely upsetting last-gasp twist...

The final act of this saga, Guy Adams' *The Heavenly Paradigm*, plays out not at the Gates of Elysium or in the jaws of the Nightmare Child but in a seemingly unremarkable house in an unremarkable suburban street in 1970s Yorkshire.

"As vintages go, this is more of a Liebfraumilch," says the Master, doing his Lecter snob act again. But 24 Marigold Lane, Stamford Bridge, is no ordinary house. It's actually a hi-tech Time Lord armoury with a hangar full of experimental aircraft stored – well, where else? – in the cupboard under the stairs.

It's an essential part of *Doctor Who*'s DNA, this contrast of the drably domestic with the shinily futuristic, and the incongruity is heightened still further by the appearance of a Time Lord agent ►

The Master (Derek Jacobi) in *Utopia* (2007).

TALKING BOOK

BBC AUDIO

REVIEWED THIS ISSUE

- *Doctor Who and the Tenth Planet* (featuring the First Doctor) **RRP** £20 (CD)

Anneke Wills gives a typically earnest and engaging reading of *Doctor Who and the Tenth Planet* in this timely festive release that dovetails nicely with the Christmas Day broadcast of *Twice Upon a Time*. A perfect pairing of epochal *Doctor Who* adventures.

The continued joy of this range is in releases such as this, where we have a reader who was there at the front line of the TV original. It makes for an emotionally charged reading from the original Polly; Wills was there to witness events surrounding the first change of lead actor in *Doctor Who*'s history, and that emotional connection to those events in 1966 translates to this unabridged reading of the novelisation.

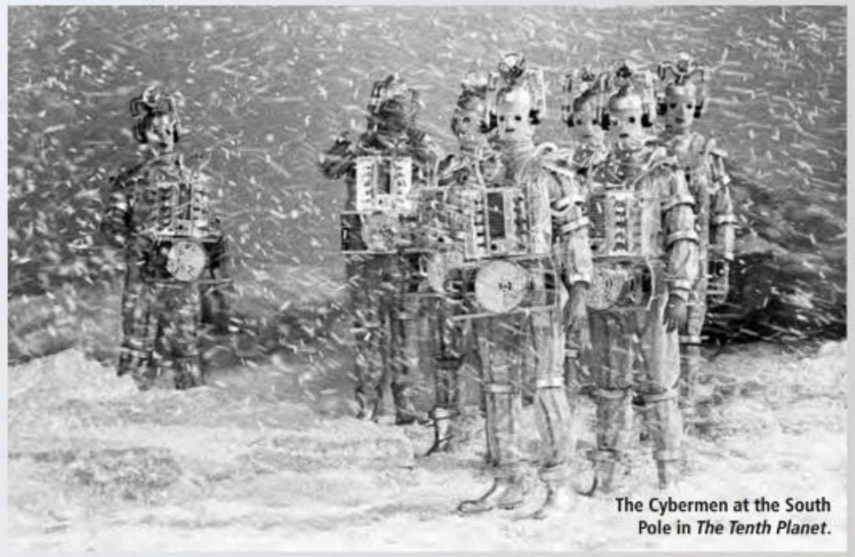
Wills' great skill is not so much in the aping of cast voices, but in capturing the essence of a performance with a change of vocal pitch or pace of dialogue delivery, while pushing the prose passages forward with a clear sense of drama. I prefer this approach, exemplified in *The Tenth Planet*, rather than an actor attempting an impression that more often than not comes over as caricature. It's highly evocative.

BBC
DOCTOR WHO AND THE TENTH PLANET
GERRY DAVIS
READ BY ANNEKE WILLS
WITH CYBERMAN VOICES BY NICHOLAS BRIGGS
THE FIRST CYBERMEN ADVENTURE

Polly (Anneke Wills) in *The Tenth Planet* (1966).

The story is given a greater sense of urgency with the addition of Nicholas Briggs' take on the distinctive sing-song tones of the original Cybermen. We've hit a revisionist period on this subject, voices that were once the cause of mirth now rightly considered to be deeply sinister. Briggs' presence on this release works in concert with Wills' reading to provide something truly dynamic and authentic. In recent years we've become used to Cybermen positively clanging along as they march; *The Tenth Planet*'s sound design is showcased in the Mondasians' advance across the Polar landscape in silence, save for the relentless crunch-crunch-crunch of their feet across the frozen snow. Chilling.

A super audiobook release of a super novelisation. Writer Gerry Davis' depiction of that first regeneration might lack the punch of the TV original – the Doctor has an accident in the TARDIS' sleep machine – but it's no less affecting as a document of an historical moment in *Doctor Who's* history. **MARK WRIGHT**


The Cybermen at the South Pole in *The Tenth Planet*.

---

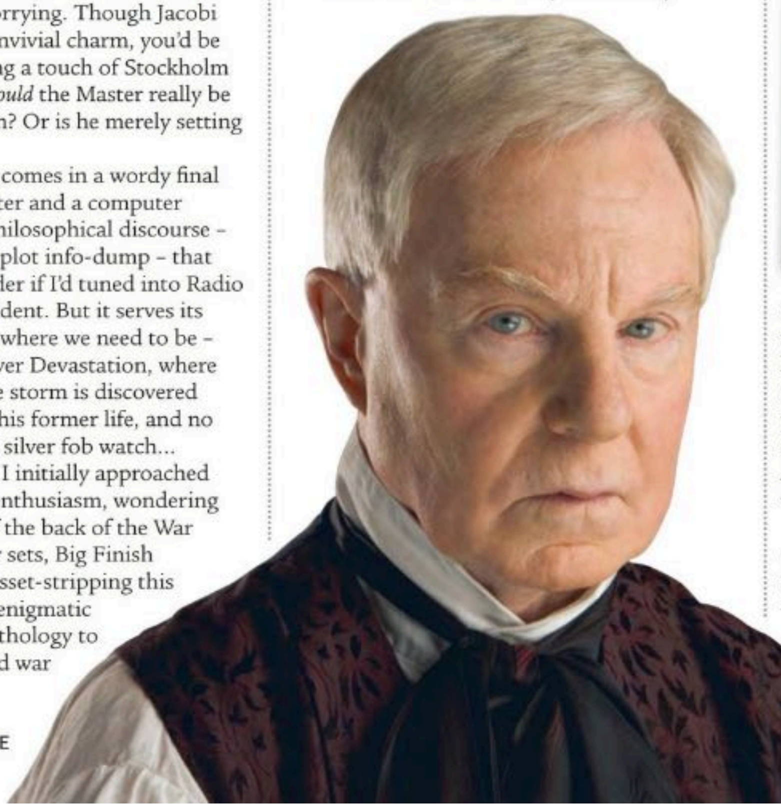
disguised as a sweet old lady played by Nerys Hughes. Yes, *Nerys Hughes*. I know!

By this point, Green's Cole is firmly embedded as the audience identification figure, and his obvious faith in the Master is as touching as it is worrying. Though Jacobi twinkles with such convivial charm, you'd be forgiven for developing a touch of Stockholm Syndrome yourself. *Could* the Master really be capable of redemption? Or is he merely setting us all up for a fall?

The answer to that comes in a wordy final reel in which the Master and a computer engage in a lengthy philosophical discourse - with a side serving of plot info-dump - that briefly made me wonder if I'd tuned into Radio 4's *Moral Maze* by accident. But it serves its purpose in getting us where we need to be - on the edge of the Silver Devastation, where a young orphan in the storm is discovered with no memories of his former life, and no possessions save for a silver fob watch...

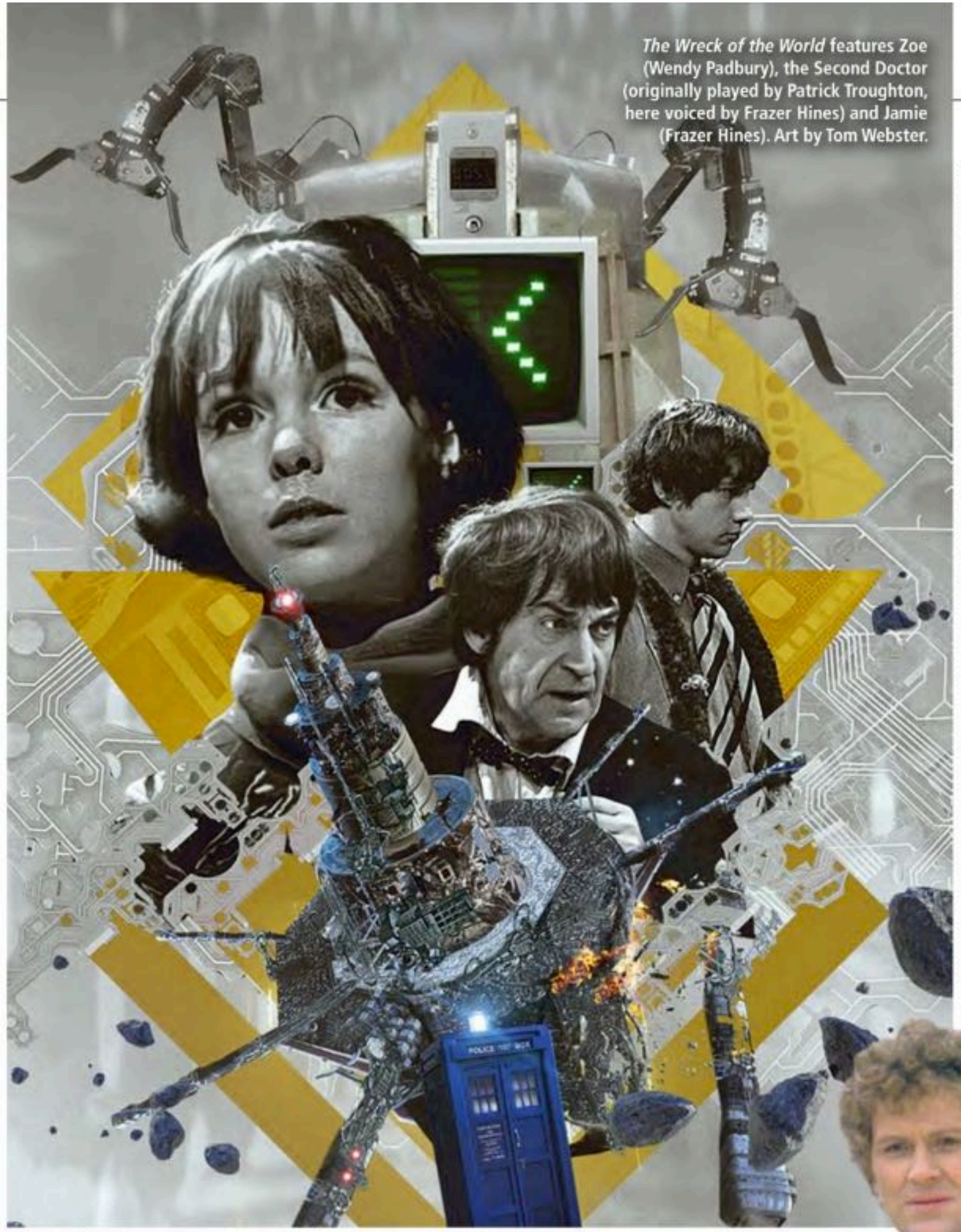
Cards on the table, I initially approached this series with little enthusiasm, wondering if, coming straight off the back of the War Doctor and Time War sets, Big Finish weren't in danger of asset-stripping this once mysterious and enigmatic area of the show's mythology to death. Flogging a dead war horse, if you will. Plus, I had my doubts about the Master's ability to carry the show in the absence of you know Who.

In fact, it's rather a joy. A joy because it's well written, and smartly directed by Scott Handcock, yes. But the real joy - and the reason, I suspect, why Big Finish were keen to take a punt in the first place - is Sir Derek Jacobi. It really is worth the entry price just to bask in his performance, in the same way that audiences will pay to watch *King Lear* again and again in order to see what each actor brings to the role.



DEREK JACOBI · JOHNNY GREEN · NERYS HUGHES · JONATHAN BAILEY
THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
THE WAR MASTER
ONLY THE GOOD
DISC FOUR: THE HEAVENLY PARADIGM
BY GUY ADAMS

Jacobi was one of the great modern Lears, of course, so finding the humanity within a black-hearted villain like the Master - who's definitely more sinning than sinned against - is probably no great stretch for him. But he's clearly having terrific fun with the part, and that enthusiasm is infectious. Plus, let's be honest, Lear and Macbeth and that lot are all very well - but they never got to fight a Dalek kamikaze squad, did they? I rest my case.


The Wreck of the World features Zoe (Wendy Padbury), the Second Doctor (originally played by Patrick Troughton, here voiced by Frazer Hines) and Jamie (Frazer Hines). Art by Tom Webster.

Jonathan Morris' note to self for Sixth Doctor adventure *Static* was to try to write one of the scariest *Doctor Who* stories ever. And all the elements for 90 minutes of dank dread are certainly in place, from the atmospheric location - a remote, fogbound caravan park close to an old RAF research station - to a series of carefully selected, precision-tooled frights: an old phone ringing out in the mist; voices and screams bleeding through the static of a half-tuned television.

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER
MIRANDA RAISON AND
LISA GREENWOOD IN
STATIC
BY JONATHAN MORRIS
BIG FINISH
FULL CAST AUDIO DRAMA

It's one of those stories that owes an inevitable debt to *Sapphire & Steel*, which is still the mother lode of creepy British fantasy - specifically the seminal 'railway' story, with its restless ghosts of dead servicemen. It even has its own version of that serial's doomed ghost hunter George Tully, in the form of site manager Percy Till, beautifully played by David Graham, whose voice is woven into the fabric of modern British life as everything from one of the original Daleks to *Thunderbirds*' Parker and *Peppa Pig*'s Grandpa.

If *Static* has a fault it's that it reveals its hand way too soon. The real chills in any ghost story come from the fear of the unknown: the knock at the door, the face at the window. This is rather too eager to get to the fussy, sci-fi bafflegab explanations, with the result that it's not so much nerve-shreddingly scary as eerie and unsettling. But hey - eerie and unsettling's not too shabby, is it?

A couple of months ago I joked in this column about the Second Doctor disappearing for an episode and returning with a suntan. In *The Wreck of the World*, this month's entry into the *Early Adventures* range, writer Timothy X Atack actually makes that same gag about 1960s staff rotas part of the plot, and I can't tell you how much I love him for that.

> ***Static* is one of those stories that owes a debt to *Sapphire & Steel*, which is still the mother lode of creepy British fantasy.**

Static features the Sixth Doctor (Colin Baker), pictured here in *The Twin Dilemma* (1984).

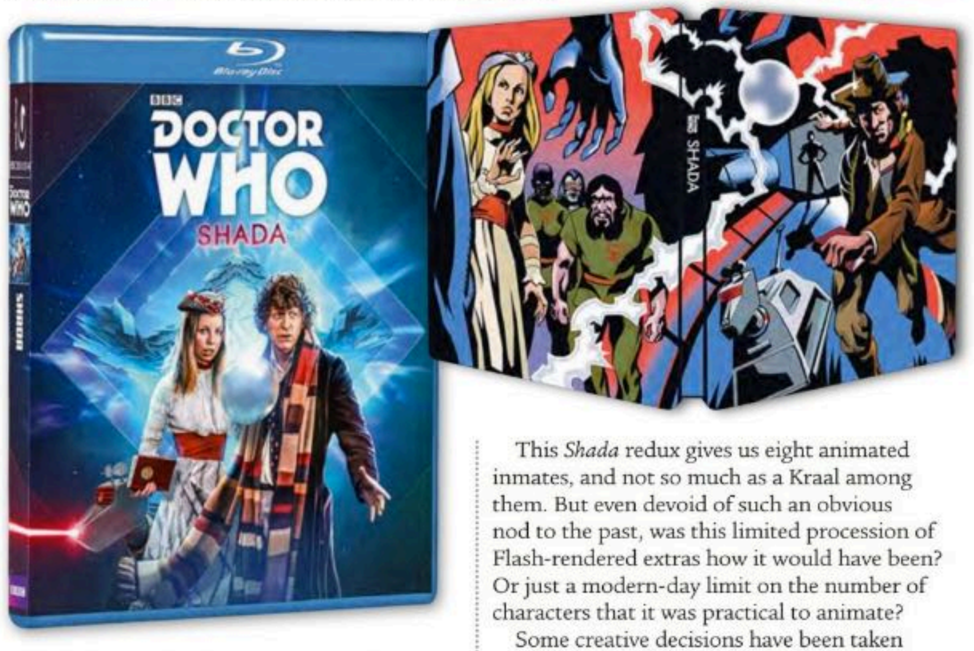
Putting plucky young astrophysicist Zoe Heriot front and centre, the story is a witty twist on the trad Troughton-era base-under-siege format that is perhaps best described as *The Ark in Space* (sleeping human colonists adrift among the stars) meets *Wall-E* (cute/sad maintenance robot), with added zombies.

It's lovely to have Wendy Padbury on narration duties (even if, of all the 1960s companions, her voice has changed the most from what was essentially a juvenile role), while Frazer Hines continues to delight with his interpretation of Troughton's Puckish Time Lord.

Troughton, you may recall, famously used to refer to stage acting as "shouting in the evening". I'm not sure if that titan of the RSC apron Sir Derek Jacobi would concur with the sentiment, but one thing I'm sure we can all agree on is that we're lucky to have had them both in our favourite show, and in our lives. **DWM**

DVD/BLU-RAY **BBC WORLDWIDE** **BLU-RAY RRP** £17 **DVD RRP** £13 **STEELBOOK RRP** £24.99
WRITTEN BY Douglas Adams **STARRING** Tom Baker (the Doctor) and Lalla Ward (Romana)

Shada



Below: Adrian Salmon's art for the limited-edition Blu-ray steelbook.

The way to Shada – prison planet of the Time Lords – is a well-trodden path. Back in 1979, when the BBC first attempted to take us there, the journey was cut short. A strike meant that director Pennant Roberts was only able to complete the location filming and a third of the studio recording for this six-part adventure. Since then, as many of you will be aware, there have been numerous attempts to pick up the pieces and find a way to complete the trip.

Writing a novelisation of the story in 2011, Gareth Roberts was faced with the question: 'What would Douglas do?' All three – soon to be four – book adaptations of Douglas Adams' *Doctor Who* have tried to capture the skewed imagination and singular wit of this celebrated writer.

Winding forward to the present day, we're off to Shada once again. In an attempt to produce the most authentic rendition, however, things have become a little more involved.

Director/producer Charles Norton has had to ask himself, 'What would Pennant Roberts do?' Writing the music, Mark Ayres has quite conspicuously asked, 'What would Dudley Simpson do?' Even the Doctor himself, Tom Baker, and Christopher Neame – the villainous Skagra – may have wondered what they would have done first time around.

> **Some creative decisions have been taken to update Shada for a 21st-century audience.**

But are these sensible questions? Unlike previous attempts, this new version may have finally conjured up missing visual material using animation, and it boasts the return of as many of the original actors as possible to voice these scenes, but any version of *Shada* completed after the fact is going to be a compromise. That's not necessarily a bad thing. Even the original production faced its fair share of concessions to get anything at all in the can.

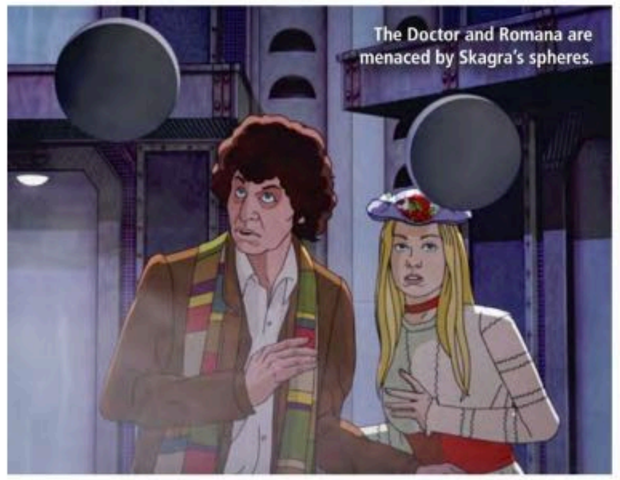
But okay, let's play along. Had Pennant Roberts ever got to Shada, what would he have done? We've been led to believe that some of the cells caging the most dangerous criminals in the universe were going to hold familiar monsters. On the basis of what was achieved on the series' modest budget a year earlier in *The Stones of Blood*, when it came to it, would the director have ended up shooting a desiccated Wirrn dumped in a shadowy corner? Would we have peered through an inspection hatch to see grainy footage from an episode that, in the 1970s, could have been fairly considered a distant memory? Even when Steven Moffat tried to stage a similar wheeze in 2010's *The Pandorica Opens*, the roll call of the Doctor's deadliest enemies amounted to whatever props and costumes were knocking about in the cupboard at Upper Boat studios.

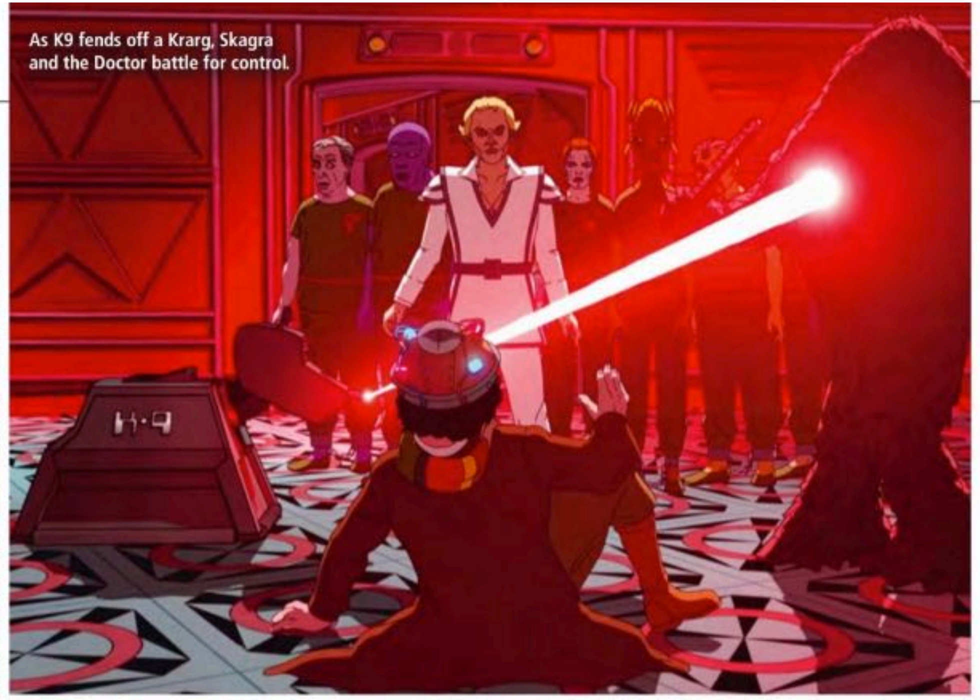
This *Shada* redux gives us eight animated inmates, and not so much as a Kraal among them. But even devoid of such an obvious nod to the past, was this limited procession of Flash-rendered extras how it would have been? Or just a modern-day limit on the number of characters that it was practical to animate?

Some creative decisions have been taken to update *Shada* for a 21st-century audience. The first scene has been fashioned into a pre-credits sequence and the six scripts have been smooshed together to form '*Shada* – the Movie'. It's probably unthinkable, but if you're going to make a movie out of *Shada*, then why not edit it? Why not cut it down to 90 minutes, animate the whole lot and restore a few of the original creative decisions like having the Doctor's bicycle chase set at night?

If we're honest, this story could do with a few cuts. Skagra spends an awful lot of time wandering the streets of Cambridge, traipsing back and forth to his ship, before he gets his hand on the magic book that will unlock the gates of Shada. Later, the Doctor embarks on a perilous spacewalk between two TARDISes that could easily have been avoided since they both end up materialising in the same location.

Romana (Lalla Ward) and the Doctor (Tom Baker) in a 1979 publicity shot for the original TV version of the story.


The Doctor and Romana are menaced by Skagra's spheres.


As K9 fends off a Krarg, Skagra and the Doctor battle for control.

Unfortunately, anything too ambitious is beyond the means of a release such as this. The new illustrated material nevertheless scores its fair share of triumphs. Skagra, in particular, is captured beautifully, and his monstrous Krargs look better here than they would have done had the shapeless mélange of carpet tiles constructed for TV hit the studio floor. The animation certainly makes the story easier to follow, but the regular interpolation of live action keeps the whole thing afloat. And who'd really want to replace the real, live, scintillating Tom Baker with a cartoon if they didn't have to?

Touchingly, the feature-length episode ends with a live action scene recorded on a recreated version of the old TARDIS set. The noticeably older Tom Baker pops up from behind the console and delivers the line about how someone might consider the Doctor to be "such a nice old man". Right there at the end this latest, spirited edition of *Shada* stops trying to recreate what would have been, and just does what feels right.

SPECIAL FEATURES

The bonus material on this disc draws attention to one of the most successful aspects of this production. The unobtrusive model work straddles that awkward chasm between being an accomplished piece of filming and something that could have plausibly originated in the 1970s.

The Live Action Reference Footage demonstrates the care and attention that animators took in capturing the actors' motion and mannerisms. Here you can see regular Dalek operator Barnaby Edwards gamely lurching about in front of a green screen to bring the Krargs to life.

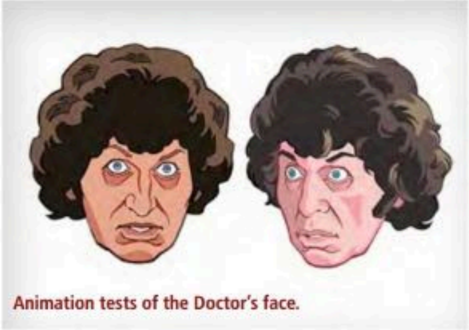
Clips from the dialogue recording sessions, and a couple of deleted scenes, allow us to see actors Tom Baker, Christopher Neame and Daniel Hill record some of their scenes. Both Daniel and Christopher join Toby Hadoke on a commentary track where they sing *Shada*'s praises, before lead animator Anne Marie Walsh and artist Martin Geraghty detail the challenges they faced completing this story.

The photo gallery reveals that the artists had fun hiding Easter eggs among their artwork. It follows the thought that in real life the Doctor's makeshift workshop might have been cluttered with props from 1979's *Destiny of the Daleks* and *The Creature from the Pit*. The cells of Shada might not have had room for a stray Fendahleen or a rogue Mandrel, but at least the Chumblies have invaded Cambridge.

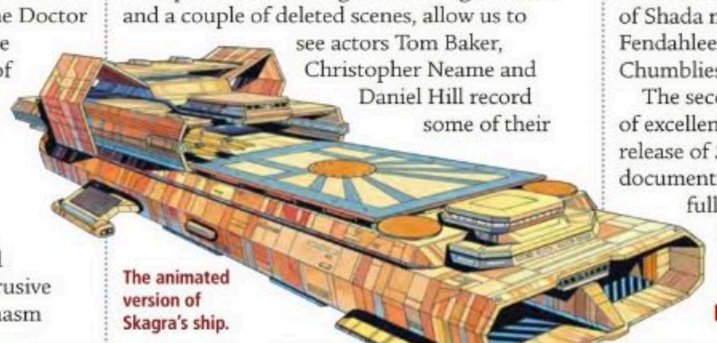
The second disc also contains a number of excellent documentaries from the original release of *Shada* that, along with a wealth of documents also stored on the disc, tell the full story of this disrupted production.

Perhaps this release will be the last word on a story that has fascinated fans for almost 40 years.

RICHARD ATKINSON


Animation tests of the Doctor's face.

Mike Tucker (right) supervises *Shada*'s new model work.


The animated version of Skagra's ship.

Daniel Hill plays Chris Parsons, recording reference shots against a green screen.

Tom Baker returns as the Doctor.

Tom in the studio, recording new dialogue.

DVD **KOCH MEDIA** **RRP** £14.99
WRITTEN BY Various **STARRING** Damaris Hayman (Olive Hawthorne)

The Dæmons of Devil's End

Few *Doctor Who* stories have captured the imagination quite like *The Dæmons*. This much-loved 1971 tale has long been a favourite with cast, crew and fans alike. A bewitching combination of that year's 'UNIT family'/Master format and a bit of folk horror, its enduring popularity has led to repeat broadcasts, fan-made spin-offs, even its own conventions.

Two of the major ingredients of its success were the setting of Devil's End, filmed at the picturesque Aldbourne in Wiltshire, and the stand-out guest character. This was the delightfully daffy white witch Olive Hawthorne, played by the wonderful Damaris Hayman. This DVD box set contains a brand-new drama called *White Witch of Devil's End* and old documentaries, including *Return to Devil's End*, which celebrate all these elements and more.

> **The atmosphere of bonhomie and mutual affection is a joy to see, carrying through to the behind-the-scenes footage.**

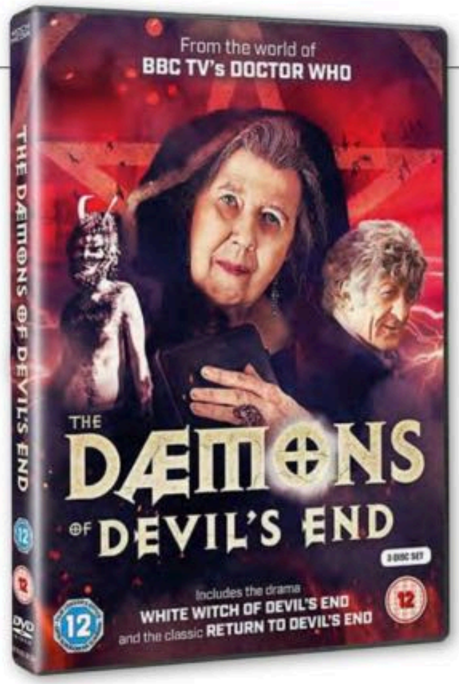
Now a sprightly 88, Hayman returned to Aldbourne to reprise her role as Miss Hawthorne for *White Witch of Devil's End*, which focuses on Olive's life as the guardian of the village. There's a running gag in *The Dæmons* about Miss Hawthorne's refusal to accept the supernatural events of that story as anything but actual magic. *White Witch* subverts this by revealing Olive's encounters with dark forces throughout her life to be business as usual, rather than the superstition it was dismissed as in 1971.

Over six episodes Hayman recounts tales from Olive's life as a fireside chat to camera, with occasional cutaways to live action. It's an unusual format, necessitated by a modest budget, but it doesn't take long to adjust to. Hayman carries the show admirably. She's a warm, engaging presence, playing an older, sadder Olive facing her own mortality, but still recognisably the winsome white witch from *The Dæmons*. We learn a lot about her life, which turns out to have been quite tragic and solitary. Olive's encounters with supernatural figures like demons, familiars and vampires place her world at a distance from the scientific, rational domain of the Doctor, but who's to say the two can't coexist? The closest they come to meeting is the penultimate episode, *Dæmos Returns*, which deals with the aftermath of *The Dæmons*.

Olive Hawthorne (Damaris Hayman) has some strange tales to tell...

It's a reflective tale, a reminder that life goes on after the Doctor leaves and the UNIT boys have supped up at the village pub, The Cloven Hoof.

The main documentary feature in the set is a reissue of 1993's *Return to Devil's End*. It brings Jon Pertwee (resplendent in his Third Doctor cape and frills), Nicholas Courtney (the Brigadier), Richard Franklin (Captain Yates), John Levene (Sergeant Benton) and director Christopher Barry back to Aldbourne to chat all things *Dæmons*. It's a cosy mix of now-familiar anecdotes and gang-show larking about by Pertwee and company, manfully wrangled by a young Nicholas Briggs. At the time *Return to Devil's End* was made, *Doctor Who* was still in its 'wilderness years' and Courtney, Franklin, Levene and Barry clearly relish what was then a fairly rare opportunity to talk about their work on camera. The atmosphere of bonhomie and mutual affection is a joy to see, carrying through to the behind-the-scenes footage of cast and crew sharing pub dinners and braving the elements.


From the world of
BBC TV's DOCTOR WHO
THE DÆMONS OF DEVIL'S END
2 DISC SET
Includes the drama
WHITE WITCH OF DEVIL'S END
and the classic RETURN TO DEVIL'S END
12

Also in the set is home video footage of a later reunion at Aldbourne – a convention to celebrate *The Dæmons*' 25th anniversary, featuring the same gang plus Damaris Hayman, producer Barry Letts and script editor Terrance Dicks. "We'll look forward to seeing you in another 25 years," says Pertwee, again in full costume and beaming to the audience. Sadly, not everybody on stage in that marquee is still with us, and it's particularly poignant to note the date, 27 April 1996 – less than a month before the great showman himself passed away. You're still missed, my dear chap.

This box set shows how much affection *The Dæmons* still inspires, 46 years on. *White Witch of Devil's End* was several years in the making and clearly a labour of love for all involved. It's a welcome showcase for Damaris Hayman, and gives the character of Olive Hawthorne both a new lease of life and some closure.

MARTIN RUDDOCK

Return to Devil's End (1993) reunited Richard Franklin, Jon Pertwee, Nicholas Courtney and John Levene in Aldbourne.

BBC
Celebrate his legacy...
AN ORIGINAL AUDIO ADVENTURE
BBC DOCTOR WHO
THE LOST ANGEL
WRITTEN BY GEORGE MANN & CAVAN SCOTT
READ BY KERRY SHALE
AN ORIGINAL AUDIO ADVENTURE
BBC DOCTOR WHO
THE LOST PLANET
WRITTEN BY GEORGE MANN
READ BY NICOLA BRYANT
AVAILABLE NOW
AN ORIGINAL AUDIO ADVENTURE
BBC DOCTOR WHO
THE LOST MAGIC
WRITTEN BY CAVAN SCOTT
READ BY DAN STARKEY
AN ORIGINAL AUDIO ADVENTURE
BBC DOCTOR WHO
THE LOST FLAME
WRITTEN BY GEORGE MANN & CAVAN SCOTT
READ BY CLARE HIGGINS
New CD & digital releases every month from BBC Audio
Available at amazon.co.uk audible an amazon company
Amazon, the Amazon logo and Amazon.co.uk are registered trademarks of Amazon EU SARL or its affiliates. BBC logo © BBC 1996. Doctor Who logo © BBC 2009

THE DOCTOR WHO MAGAZINE *Christmas Quiz* ANSWERS

Here are the answers to last issue's Christmas Quiz. Unless otherwise indicated the answers refer to stories from 2017. How well did you do?

COMPILED BY **JONATHAN MORRIS**

DO YOU THINK THERE'S A CONNECTION?

1 These are the subjects of lectures given by the Doctor

2 They take place in Bristol

3 They feature villainous lords (the War Lord, the Dream Lord, the Landlord)

4 They take place in 1881 (in the 1989 story *Ghost Light* we learn that Inspector Mackenzie disappeared in 1881)

5 The titles contain the titles of earlier stories: *The Ark* (1966), *The Invasion* (1968), *The End of the World* (2005)

6 They're played by members of the regular cast of the BBC TV series *Last Tango in Halifax* (2012-)

7 Planets where the Cybermen have got started: Mondas, Telos, Earth (we learn it is notably rich in quartz in the 1978 story *The Pirate Planet*), Planet 14 (mentioned in *The Invasion*), Marinus

8 Sites of Monk statues in *The Lie of the Land*; the Empire State Building (see the 1965 story *The Chase*), Mount Rushmore (see the 2007 story *Last of the Time Lords*), Sydney Harbour (see *The Pilot*), Stonehenge (see the 2010 story *The Pandorica Opens*)

9 The *Mary Celeste*; see *The Chase*, *Mawdryn Undead* (1983), *The Pilot* and *The Eaters of Light*

10 Elton John; there's a poster in *The Time Monster* (1972), a statue resembles him in *Planet of Fire* (1984), Elton Pope mentions his namesake in *Love & Monsters* (2006) and he appears in a photograph from Live Aid in *The Lie of the Land*

WHAT'S THE USE OF A GOOD QUOTATION?

11 *Oxygen*; "Space: the final frontier..."

12 *The Pyramid at the End of the World*; "Give peace a chance"

13 *Thin Ice*; "Don't suck your thumbs while I'm away..."

14 *Empress of Mars*; "I have a bad feeling about this..."

15 *Extremis*; "We will all go together when we go..."

TITLE – EXTREMIS. DOWNLOADING.

16 *The Pyramid at the End of the World*

17 *Empress of Mars*

18 *The Eaters of Light*

19 *The Lie of the Land*

20 *World Enough and Time*

THE PEOPLE WHO CAME BACK FOR MORE

21 *Smile*; Vincent van Gogh (from the 2010 story *Vincent and the Doctor*)

22 *The Lie of the Land*; Winston Churchill (from *The Pandorica Opens*, among others)

23 *Empress of Mars*; Queen Victoria (from the 2006 story *Tooth and Claw*)

24 *The Pilot*; William Shakespeare (from the 2007 story *The Shakespeare Code*; in *The Pilot* there's a bust of him in the window of the Doctor's office)

25 *The Lie of the Land*; Albert Einstein (from the 1987 story *Time and the Rani*)

WE NEED TO HAVE A TALK ABOUT YOUR TASTE IN MUSIC

26 *The Pilot*

27 *The Lie of the Land*

28 *The Return of Doctor Mysterio* (2016)

29 *The Doctor Falls*

30 *Knock Knock*

REAL PAINTINGS PAINTED BY REAL PEOPLE

31 *The Lie of the Land*

32 *The Return of Doctor Mysterio*

33 *The Pilot* and *World Enough and Time* (it's on Bill's T-shirt)

34 *Knock Knock*

35 *Smile*

FOOD FROM ANOTHER PLANET

36 *Thin Ice*

37 *The Doctor Falls*

38 *The Pilot*

39 *Oxygen*

40 *The Eaters of Light*

WHO FROWNED ME THIS FACE?

41 Moira, played by Jennifer Hennessey, who previously appeared as Valerie in *Gridlock* (2007)

42 The First Doctor, played by David Bradley, who previously appeared as Solomon in *Dinosaurs on a Spaceship* (2012)

43 Godsacre, played by Anthony Calf, who previously appeared as Charles in *The Visitation* (1982)

44 The Pope, played by Joseph Long, who previously appeared as Rocco Colasanto in *Turn Left* (2008)

45 The Overseer, played by Simon Ludders, who previously appeared as a plague-ravaged patient in *New Earth* (2006)

BACK IN TIME FOR TEA?

46 *The Eaters of Light*

47 *Extremis*

48 *Empress of Mars*

49 *Knock Knock*

50 *Smile*

FAMOUS LAST WORDS

51 Goodthing, *Smile*

52 Nardole, *Extremis*

53 Colonel Don Brabbit, *The Pyramid at the End of the World*

54 Captain Catchlove, *Empress of Mars*

55 Simon, *The Eaters of Light*

I MAKE PICTURE FOR YOU. YOU LIKE?

56 *The Eaters of Light*

57 *Empress of Mars*

58 *World Enough and Time*

59 *Oxygen*

60 *The Doctor Falls*

61 *Thin Ice*

62 *The Pilot*

63 *The Return of Doctor Mysterio*

64 *The Pyramid at the End of the World*

65 *Smile*

A MIXED BAG OF QUESTIONS

66 She fell down a hole

67 Velma (see *Oxygen*)

68 RHIP ("Rank has its privileges", see the 1972 story *Day of the Daleks*)

69 Throwing up inside her suit/helmet

70 An 'Out of Order' sign on the TARDIS door, last seen in *The War Machines* (1966)

71 "Sontarans perverting the course of human history!"

72 The first Moon landing in 1969 (see the 2007 story *Blink*, the 2011 story *Day of the Moon* and *The Lie of the Land*)

73 *Oxygen* is 8; the titles all contain the names of elements (lead,gold, silver, oxygen) with the numbers being their atomic weight

74 Wi-fi

75 Scooby Doo's house (both *Blink* and *Knock Knock* used the same building as a shooting location)

Well done to everyone who took part! DWM

Prizes TO BE WON

Bag yourself all the latest *Who* goodies!

CROSSWORD

Do you know your Tim Latimer from your Digby Latimer? Can you solve this month's puzzle?

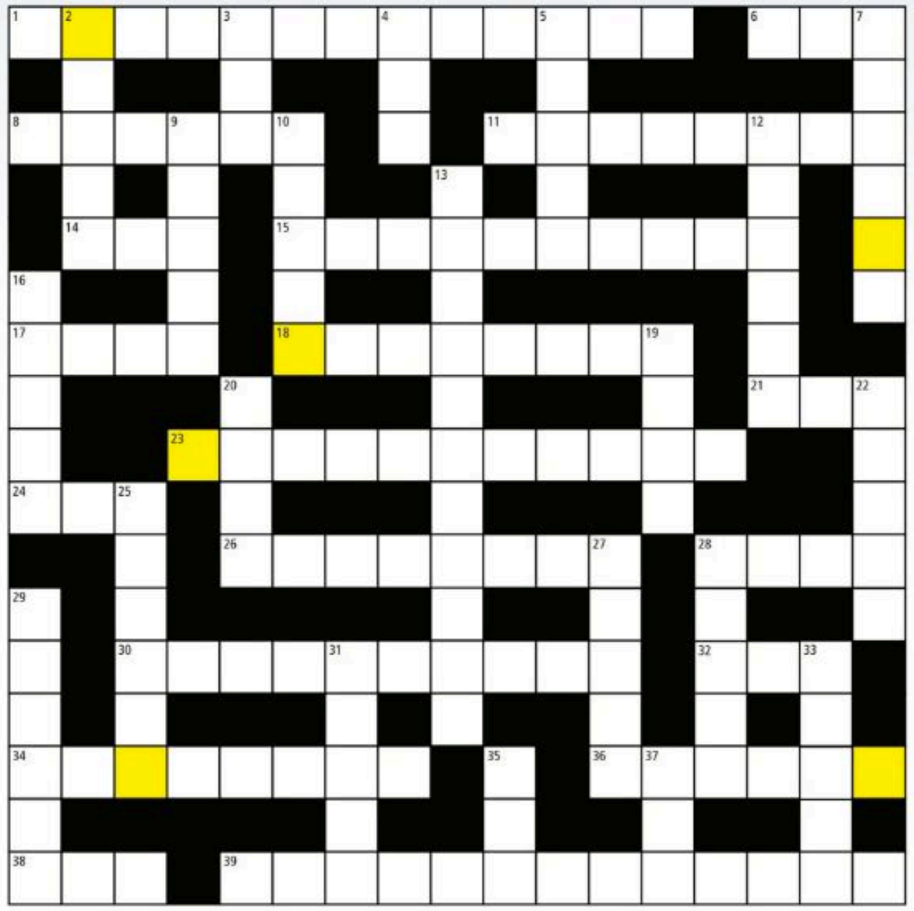
Win! DOCTOR WHO AND THE KRIKKITMEN BOOK

Doctor Who and the Krikkitmen, a lost story by Douglas Adams featuring the Fourth Doctor and Romana, is published this month by BBC Books. The novel is based on recently discovered paperwork found in the Douglas Adams Archive in Cambridge and has been written by James Goss, whose previous *Doctor Who* novelisations include *City of Death* and *The Pirate Planet*.

In the story, the Doctor takes Romana to a cricket match which is interrupted by 11 figures in white uniforms and peaked skull helmets, wielding bat-shaped weapons that fire lethal bolts of light into the screaming crowd: the Krikkitmen are back…

DOCTOR WHO
THE LOST ADVENTURE BY
DOUGLAS ADAMS
KRIKKITMEN
JAMES GOSS

Doctor Who and the Krikkitmen is available in hardback from 18 January, priced £16.99, and also as a talking book from BBC Audio, priced £20. **DWM** has **FIVE** copies of the hardback to give away to lucky readers who can successfully rearrange the letters in the yellow squares to form the name of a character from one of Douglas Adams' *Doctor Who* stories.



ACROSS

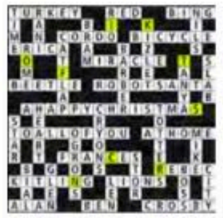
- **1** He played one of the Doctor's companions (5,8)
- **6** "Truthful, honest and about as boring as they come" (3)
- **8** *Black* ______ (6)
- **11** One of the Mars Probe Astronauts (8)
- **14** *Abbrev* Hilda Winter's gang (1,1,1)
- **15** The __________ – the Terileptil invasion (10)
- **17** (and 2 Down) Composed music for *Shada* (4,5)
- **18** The true identity of Professor Chronotis (8)
- **21** Ian had one – it was destroyed on Vortis (3)
- **23** Movie director (8,3)
- **24** Bill bought one for the Doctor (3)
- **26** One, Two and Three, for example (8)
- **28** Head of IMC's mission to Uxarieus (4)
- **30** He was controlled by WOTAN (5,5)
- **32** Vipod ___ – Slarn's ship (3)
- **34** He struck a deal with the Black Guardian (8)
- **36** ______ *of the Graske* (6)
- **38** (and 22 Down) The Doctor took Rose and Martha there (3,5)
- **39** He played Wilkin in *Shada* (6,7)

DOWN

- **2** See 17 Across
- **3** ___ Evans – he was killed by the Green Death (3)
- **4** She almost became the Seventh Doctor's companion (3)
- **5** (and 7 Down) Crew member on the *SS Pentalian* (5,6)
- **7** See 5 Down
- **9** UNIT officer (5)
- **10** One of the people who found Varga in the ice (5)
- **12** ______ Matthews – one of the guests at Gabriel Chase (6)
- **13** She played one of the Doctor's companions (4,7)
- **16** Meglos described the Doctor and Romana as flies trapped in _____ (5)
- **19** Coal Hill student questioned by a policeman for not being in school (4)
- **20** Saint that Chronotis' college was named after (4)
- **22** See 38 Across
- **25** The original name for Mr Ratcliffe (6)
- **27** One of the Elders (5)
- **28** Gun used to defeat the Sontarans (2-3)
- **29** Colonel Runaway (6)
- **31** One of Adipose Industries' customers (5)
- **33** Head of the Colasanto family (5)
- **35** Jackson Lake's assistant (3)
- **37** Child captured by Chloe Webber (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: NICK FROST

Win! THE DIARY OF RIVER SONG: SERIES THREE CD BOX SET

This month, Big Finish releases *The Diary of River Song: Series Three*, a new box set of full-cast audio adventures starring Alex Kingston.

In *The Lady in the Lake* by Nev Fountain, River uncovers a cult whose members can apparently cheat death.

A Requiem for the Doctor by Jac Rayner sees River join the Fifth Doctor (Peter Davison) in 18th-century Vienna, where Mozart's legacy is not just his music.

In *My Dinner with Andrew* by John Dorney, the Doctor and River have a date with death at The Bumptious Gastropod, the most exclusive dining experience *outside* the universe.

Finally, in *The Furies* by Matt Fitton, Melody Pond is pursued by Madame Kovarian (Frances Barber).

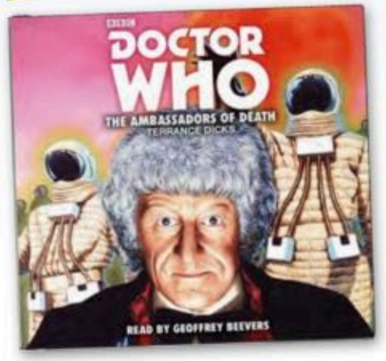
Series Three of *The Diary of River Song* is available from *bigfinish.com* priced £23 for the CD box set or £20 to download. Thanks to Big Finish, we've got **FIVE** copies of the CD box set to give away. To be in with a chance of winning one, simply answer this question correctly:

Which of these is River Song's favourite greeting?

- **A** "Hello sweetie"
- **B** "Hey you guys"
- **C** "Bonjour Monsieur"

ALEX KINGSTON
DOCTOR WHO
The Diary of
RIVER SONG
SERIES THREE

Win! THE AMBASSADORS OF DEATH TALKING BOOK



The latest release in BBC Audio's range of *Doctor Who* audiobooks is *The Ambassadors of Death* by Terrance Dicks. Geoffrey Beevers reads the book of this TV adventure from 1970, which was written by David Whitaker and starred Jon Pertwee as the Doctor.

Seven months after it left the Red Planet, there has still been no radio communication with the Mars Probe Seven spacecraft. A recovery capsule is sent up to rescue the astronauts. But when the capsule returns to Earth, it is found to be empty.

As the Doctor and Liz Shaw investigate, they discover that the interior of the capsule is highly radioactive: if anyone was inside, they would now surely be dead. Have the astronauts returned to Earth? And if not, who are the sinister space-suited figures who stalk the countryside and whose touch means instant death?

The Ambassadors of Death is available now from BBC Audio, priced £20 on CD. Thanks to BBC Audio, we've got **FIVE** copies of the CD to give away. To be in with a chance of winning one, answer this:

Which 2017 episode of *Doctor Who* also featured sinister space-suited figures?

- **A** *The Pilot*
- **B** *Oxygen*
- **C** *The Eaters of Light*

Win! WHO-OLOGY (REGENERATED EDITION) BOOK

BBC Books has published an updated edition of *Who-ology: The Official Miscellany*. Originally published in May 2013, this reference book takes a detailed look at *Doctor Who*.

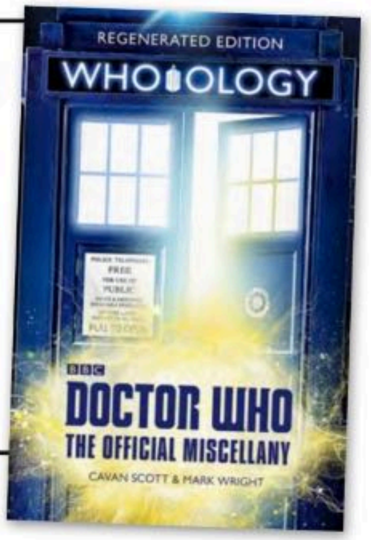
This new and revised version covers the series from the very first episode in 1963 to the 2017 Christmas Special *Twice Upon a Time*. The book takes you on a tour of time and space: from Totters Lane to Gallifrey, and everything in between. Containing facts and figures from *Doctor Who*'s 54-year run, readers can test their knowledge of the Last of the Time Lords and the many worlds he has visited.

Who-ology: Regenerated Edition is written by Cavan Scott and Mark Wright and is available now from BBC Books, priced £14.99.

DWM has got **FIVE** copies of the book to give away to readers. For your chance to win one, correctly answer this question:

What was the name of Peter Capaldi's first full episode as the Twelfth Doctor?

- **A** *Deep Water*
- **B** *Deep Breath*
- **C** *Deeply Dippy*



ABOUT TIME
8
2007
SERIES 3
TAT WOOD & DOROTHY AIL

Win! ABOUT TIME 8 BOOK

About Time is an unofficial series of books published by Mad Norwegian Press which examines the world of *Doctor Who* through the lens of real-world social and political changes. It also looks at some of the ongoing developments in television production that have influenced the series over the years.

Volume 8 in the series focuses on the 2007 series of *Doctor Who* – including the Christmas Special *Voyage of the Damned* and the animated story *The Infinite Quest* – which starred David Tennant as the Tenth Doctor.

Essays in this volume include: 'Why Weren't We Bovvered?', 'How Messed-up Can Narrative Get?', 'Which Are the Most Over-Specialised Daleks?' and 'Is Kylie from Planet Zog?'.

Volume 8 of *About Time* by Tat Wood and Dorothy Ail is available now from Mad Norwegian Press, RRP £19. **DWM** has got **FIVE** copies of the book to give away. For your chance to win one of them, correctly answer the following question:

Who did Kylie Minogue play in the 2007 Christmas Special *Voyage of the Damned*?

- **A** Astrid Peth
- **B** Lady Christina de Souza
- **C** Adelaide Brooke

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 11 January and close at 23.59 on Wednesday 7 February. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA **BIG FINISH** **RELEASED** JANUARY

The Fourth Doctor Adventures:
Series 7 Volume 1

RRP £25 (CD BOX SET), £20 (DOWNLOAD) Containing *The Sons of Kaldor*, *The Crowmarsh Experiment*, *The Mind Runners* and *The Demon Rises*. Stories also available to download individually, priced £8.99 Each.

The Sons of Kaldor

Big Finish's Fourth Doctor range is back with a new format – the titles are available individually for download customers, but on CD the *a la carte* option is replaced by half-season box sets. And there's an old enemy: Andrew Smith's *The Sons of Kaldor* revisits the Voc robots from 1977's *The Robots of Death*.

"It's not a sequel, so you don't have Taren Capel and the Sandminers," says Andrew. "But I didn't want them to just be any type of robot, on any planet, so my priority was to try to keep that identity, and find what makes these robots different. The main thing was the founding families that are mentioned in passing in *The Robots of Death* – they're very key to the Sons of Kaldor activist group – but I also revisited [Nicholas Briggs' 2011 audio] *Robophobia* and [Chris Boucher's 1999 novel] *Corpse Marker*.

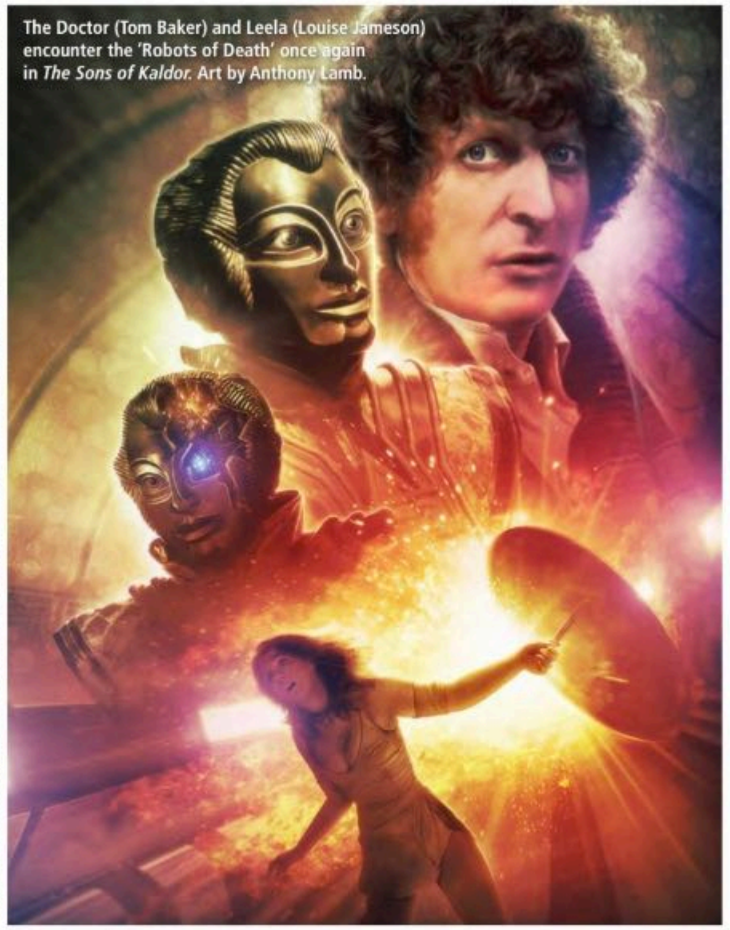
"The main new thing I introduced was the question of: what would happen with these super-intelligent robots if they were left to their own devices for a prolonged period of time? Are they just going to carry on monotonously with their tasks, or have they got the capability to develop and evolve beyond that?"

DAN TOSTEVIN

WRITTEN BY Andrew Smith

STARRING

Tom Baker	The Doctor
Louise Jameson	Leela
Martha Cope	Commander Lind
Oliver Dimsdale	Rebben Tace
Toby Hadoke	V26
John Dorney	Brin/SV9/V12



The Doctor (Tom Baker) and Leela (Louise Jameson) encounter the 'Robots of Death' once again in *The Sons of Kaldor*. Art by Anthony Lamb.

DOCTOR WHO
THE FOURTH DOCTOR ADVENTURES
SERIES 7: VOLUME 1
TOM BAKER · LOUISE JAMESON

The Crowmarsh Experiment

The Fourth Doctor and Leela's second adventure this month takes them to an alien jungle: strange plants, ancient ruins and airborne robots. But then Leela wakes up. None of that was real – and nor, it turns out, were any of her other travels in the TARDIS.

"The Crowmarsh Institute is a psychiatric research facility in the centre of London," explains writer David Llewellyn. "It's March 1978, and Leela Marshall is one of the scientists working there, as is the Doctor. Project Sisyphus is a psychological experiment that involves projecting very powerful dream scenarios into test subjects' minds, and Leela has had this adventure with the Doctor, travelling through time and space, beamed into her head as part of that. The story is about her questioning whether her memories are real, and the Doctor – who she would normally be able to trust in this situation – is one of the people telling her she's not Leela of the Sevateem, she's from Earth in the here and now."

WRITTEN BY David Llewellyn

STARRING

Tom Baker	The Doctor
Louise Jameson	Leela
Cathy Tyson	Jennifer
Damian Lynch	Colin Marshall
Julian Wadham	Dr Holman
Dan Starkey	Linus Strang
John Dorney	Gary

DOCTOR WHO
BRAND NEW ADVENTURES
TOM BAKER AND LOUISE JAMESON
THE CROWMARSH EXPERIMENT
DAVID LLEWELLYN
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

Other denizens of Crowmarsh resemble characters from previous audios: Linus Strang is played by Dan Starkey (previously Strang in 2014's *The King of Sontar*) and Dr Holman by Julian Wadham (Joseph Holman in 2015's *The Darkness of Glass*), while Damian Lynch (Leela's love interest Marshall in 2015's *Death Match* and *Requiem for the Rocket Men*) plays her husband.

"Initially, I was just working with Leela and the Doctor – the idea of using multiple characters from earlier stories really came from Big Finish," says David. "I pitched a couple of different stories, and it was a case of trying to find something that would fit into the series they were planning, but also something that might be a little bit different to stuff they'd done before. When I came up with this one, they suggested we could pepper it with those characters – 'You could have a character with this name, and we can get that actor in' – which was great, because it totally worked with the idea that I had.

Everyone is trying to convince Leela that this is her life: she was born in the 1950s, she's British, she's a scientist, and this is the real world.

"I wanted to sustain it as long as possible," he continues. "That was the challenge with it. I didn't want there to be a moment ten minutes in where the Doctor suddenly goes, 'It's okay, I'm joking, we're actually on a top secret mission.' Actually, at every point when the good guys would normally step in and say, 'It's fine, it's all a dream,' it just keeps going and keeps going and keeps going, and progressively gets more claustrophobic. Leela is more and more trapped in this world, and more and more unable to see a way out of it. I'm aware that listeners will expect that everything has to be put right at some point, but possibly there are two realities: possibly there's a Leela who will never escape from this, or possibly there's a Leela for whom this *is* the real world. It's about trying to sustain that over the two episodes, which I hope works."

> **"Possibly there's a Leela who will never escape from this world."**
> **DAVID LLEWELLYN**

Tonal inspiration came from Philip K Dick's *A Scanner Darkly* ("It's all about perception," says David, "and not quite knowing whether the world around you is real") and the 1972 horror film *Asylum*. "For some reason, that kept popping into my head while I was working on it. I thought a lot about the sci-fi and horror films and TV of that time, and I hope it has that slightly queasy, creepy quality to it."

DAN TOSTEVIN

The cast of *The Crowmarsh Experiment*: Dan Starkey, Cathy Tyson, Tom Baker, Julian Wadham, Louise Jameson and Damien Lynch.

Anthony Lamb's art for *The Mind Runners*...

... and *The Demon Rises*.

DOCTOR WHO
THE DEMON RISES

The Mind Runners & The Demon Rises

The third and fourth of January's Fourth Doctor audio plays join to form a single story by regular Big Finish writer John Dorney.

"The initial thinking was that I wanted to do something different to what I've written for Tom Baker's Doctor before," says John, "because a lot of the ones I've done for him have been a bit light-hearted. Not all of them – things like *The Wrath of the Iceni* [2012] have been dark – but most of them have had a fairly clear sense of humour, so I wanted to do something that was a bit straighter and a bit darker.

"So I was looking around for things I hadn't really done, and I quite liked the idea of doing a 'sci-fi noir'. I watched a lot of noir films and read a lot of noir books, because I wanted it to have that sense of a complex mystery, where there's a lot going on behind the scenes. Lots of red herrings, lots of separate groups of people out for their own good, all floating around a central thing."

The story takes place in Chaldera, a city that covers an entire planet. "Because the city is that big, it's starting to eat up all the planet's resources," explains John. "That's why the Mind Runners have turned up. They're part of a craze on this planet which involves hitching a ride in people's minds. There are rules concerning energy usage, so there are a lot of very bored young people, and this is something they've discovered which keeps them occupied. It's been banned by the government, because it's got implications for privacy and all manner of other issues, but obviously that makes people more keen to do it."

But when the TARDIS arrives, one particular group of Mind Runners is dying out. "That's one of the mysteries of the story," says John. "There's also a long-held belief about something called the Night-Mind – a mind somewhere on the planet that is so deranged it turns anyone who runs it mad.

"It's about secrets and lies, and people lying to themselves," he sums up. "It's about power and betrayal, and all the things that you tend to get a lot of in noir. But ultimately it's about selfish people out for their own ends, and the lies that people tell to maintain their power."

DAN TOSTEVIN

WRITTEN BY John Dorney

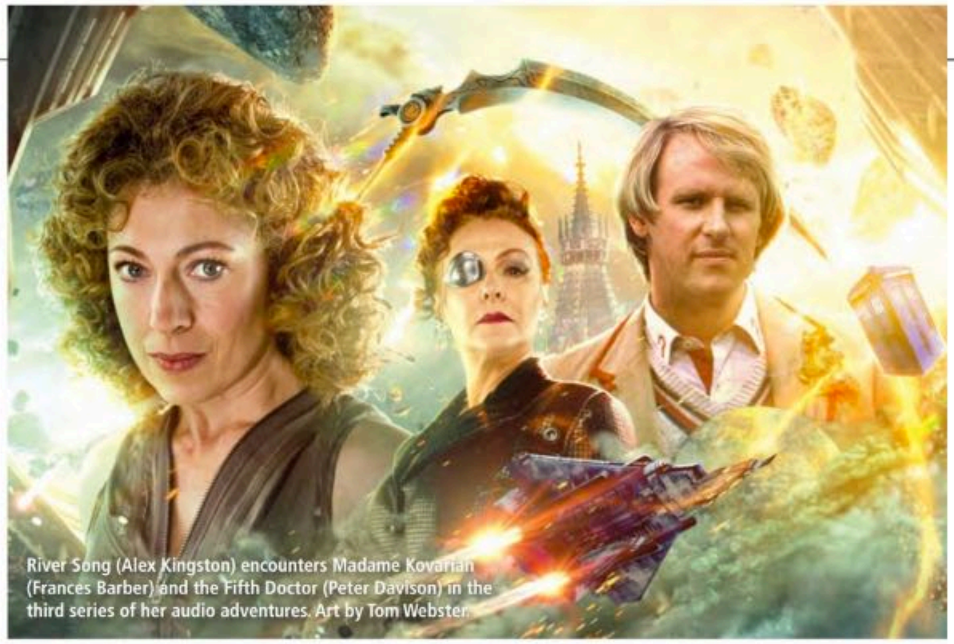
STARRING

Tom Baker	The Doctor
Louise Jameson	Leela
John Leeson	K9
Josette Simon	Taraneh
Sarah Lark	Jacinta
Alex Wyndham	Raph
Robert Duncan	Krayl/Sternwood
Andy Secombe	Cloten/Shift
Justin Avoth	Cain

AUDIO DRAMA **BIG FINISH** **RRP** £23 (CD BOX SET), £20 (DOWNLOAD) **RELEASED** JANUARY

The Diary of River Song:

Series Three



River Song (Alex Kingston) encounters Madame Kovarian (Frances Barber) and the Fifth Doctor (Peter Davison) in the third series of her audio adventures. Art by Tom Webster.

In previous instalments of her audio spin-off, River Song has crossed paths with the Eighth, Seventh, and Sixth Doctors, so it's no surprise that she's about to meet the Fifth. But Series Three of *The Diary of River Song* is less about the Doctor and more about River herself, tying up some loose ends from *Doctor Who*'s 2011 TV series.

"When you've got a character with as much backstory as River Song, there are so many possibilities and so many characters you can bring back," says producer David Richardson. "Madame Kovarian [last seen in 2011's *The Wedding of River Song*] was at the top of our list. She was such a pivotal character in River's life, and Frances Barber is a fantastic actress, so it was a no-brainer to have her back."

"I think there's a whole story there to be explored," adds script editor Matt Fitton, "in terms of how River came to be, what she missed out on, and what Madame Kovarian took from her. I wanted to find the emotional connection for River, and look at how Kovarian brainwashed her and ripped her childhood away. And to do that, I wanted to have Kovarian back to answer for what she did.

"So the whole thing is a sequel to [the 2011 series]," says Matt. "It addresses some of the threads that might have been left hanging. In the first episode, River runs into some other people who have Time Lord-ish abilities, and it's the story of who they are, what they're up to, and where they've come from. At the end of that story the Fifth Doctor turns up. River heads off with him, but discovers that he has a strange new companion called Brooke, who River is not aware of. In the second episode, the three of them have an adventure in Vienna, and it's kind of a straightforward *Doctor Who* story – River and Brooke as the Fifth Doctor's companions, solving a mystery – but something happens at the end of it. Then we come to the third story, which is essentially the Doctor being taken to dinner to be assassinated!"

It falls to Matt to wrap things up in his script for the finale. "We dip back into where River came from, and there are regenerations and surprises," he says. "It's essentially *Mommie Dearest* or *Whatever Happened to Baby Jane?* with a psychopath in training, led by Kovarian in her crusade against the Doctor."

DAN TOSTEVIN

> **"I think there's a whole story there to be explored in terms of how River Song came to be."**
> MATT FITTON

WRITTEN BY Nev Fountain, Jac Rayner John Dorney, Matt Fitton

STARRING

Alex Kingston	River Song
Frances Barber	Madame Kovarian
Peter Davison	The Doctor
Ian Conningham	Kevin/Rindle
Julia Hills	Sharon/Rindle
David Seddon	Mr Quisling/Tarn 2
Leighton Pugh	Lake 2/Dave/Tarn
Sophia Carr-Gomm	Lily
Joanna Horton	Brooke
Issy Van Randwyck	Giulia
Rosanna Miles	Antoinette/Maid/Constanze
Teddy	Kempner Viktor/Mozart/Stefan/Apothecary
Jonathan	Coote Maitre D'/Chef/Assassin
Nina Toussant-White	Brooke 2
Francesca Zoutewelle	H-One/H-Two/Captain
Pippa Bennett-Walker	O/The Deterrent

Peter Davison and Alex Kingston at the recording of *The Diary of River Song: Series Three*.

AUDIO DRAMA **BIG FINISH** **RRP** £2.99 (DOWNLOAD ONLY) **RELEASED** JANUARY

The Authentic Experience

Dan Starkey's *Short Trips* debut is designed to disorient.

"Hopefully the listener is thrown and confused," says Dan, with a smile. "It starts with a character called Perry – not the Peri we know and love. He's male, he seems to be a soldier, and he's tramping through some icy wilderness. It's all told in the present tense, and there's this idea of a slightly shifting, rootless consciousness floating around in time. This is interspersed with a much more conventional past-tense narrative, which is a Sixth Doctor and Peri adventure – they find themselves on a spaceport in the future, tracking down some temporal anomalies. It was nice to be able to play with those different tones.

"I was also quite conscious of wanting to evoke things like textures and tastes," he adds. "I wanted to write something that was much more about the brainwork behind the different times and places that you find yourself in, rather than just 'he said', 'she said' and 'he had a big gun'. The value of writing prose is that you can depict interior states of thought. You can tell what a character's thinking and what they're feeling a lot more. I had some fun with that."

DAN TOSTEVIN

Narrator Nicola Bryant and writer Dan Starkey.

WRITTEN BY Dan Starkey
NARRATED BY Nicola Bryant

AUDIO DRAMA **BIG FINISH** **RRP** £14.99 (CD BOX SET), £12.99 (DOWNLOAD) **RELEASED** JANUARY

Kingdom of Lies

Following the success of their first *Doctor Who* story, the **DWM** poll-topping *The Ravelli Conspiracy* (2016), Robert Khan and Tom Salinsky are back to kick off a trilogy of Fifth Doctor audios.

"*The Ravelli Conspiracy* was such a wonderful, fizzy little confection of courtly intrigue and humour," says Guy Adams, script editor of the duo's latest, *Kingdom of Lies*. "When wanting to create three very different scripts for the Fifth Doctor, Tegan, Nyssa and Adric, it seemed an obvious fit to get Robert and Tom on board to write something that would be fun, farcical, and fast-paced. They came up with several stories, the most promising of which was the idea of the Doctor and friends being mistaken for assassins."

"It took two goes to get it right," recalls Tom. "The first one was a bit more gritty – it was the same idea of the Doctor being mistaken as an assassin, but it was played much more seriously. For various reasons that initial concept just didn't work, so that's when we switched it to something a bit more playful. But the idea at the core of it was, 'What if this Doctor walks into a situation and has to – in order to save his life, and the lives of his companions – pretend to be a murderous assassin? How long could he keep the pretence up for, and what would it look like?"

The story's setting is a reaction against the quarry locations that were common in this era of *Doctor Who*.

"I'm sure I remember reading that scriptwriters, having seen lots of quarries, would type 'a lush forest setting', and then directors or designers would go, 'A lush forest setting is just going to look like south-east England, but I know where there's a fantastic quarry where we'd get a real alien landscape!'" says Tom, laughing. "With Big Finish, you don't have to worry about travelling to exotic locations, so we made it a forest setting and added this sort of steampunk thing where you've got a high-technology civilisation which is indulging in nostalgia, so everything is about courts and jousts and castles and so on."

"It's very much its own thing – a wonderful blend of sci-fi and cod-medieval shenanigans," adds Guy. "It has that light, fun tone that Khan and Salinsky bring to their scripts, and courtly intrigue with wonderfully broad yet believable characters."

DAN TOSTEVIN

WRITTEN BY Robert Khan and Tom Salinsky

STARRING

Peter Davison	The Doctor
Janet Fielding	Tegan Jovanka
Sarah Sutton	Nyssa
Matthew Waterhouse	Adric
Jonathan Firth	Sebastian, Duke of Cardenas
Charlotte Lucas	Duchess Miranda
Harriet Thorpe	Amelia
Tim Bentinck	Lord Crozion
Richenda	Carey Lady Crozion
Piotr Hatherer	Tomek
Patsy Kensit	Mercenary
Harry Smith	Additional Voices

Peter Davison and Patsy Kensit star in *Kingdom of Lies*.

TALKING BOOK

BBC AUDIO **RRP** £20 (CD) **RELEASED** 1 FEBRUARY

WRITTEN BY TERRANCE DICKS
READ BY LOUISE JAMESON

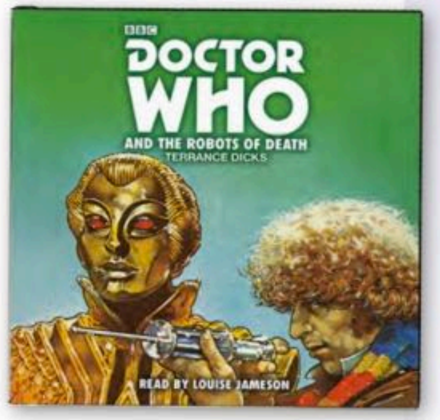
Doctor Who and the Robots of Death

Asked about his work on the new *Robots of Death* audiobook – which is based on the 1979 novelisation of the 1977 story – sound designer Simon Power enthuses about a particular scene of the Doctor and Leela in jeopardy.

"The desert wind is 'howling like a thousand angry demons behind them'," he says. "It was a great opportunity for me to build up swirling, deafening sounds of the arid sand as it begins to burn their faces like 'tiny pin pricks', and the grinding sound of the shutter vents that close with a huge metallic SHA-TUNK!

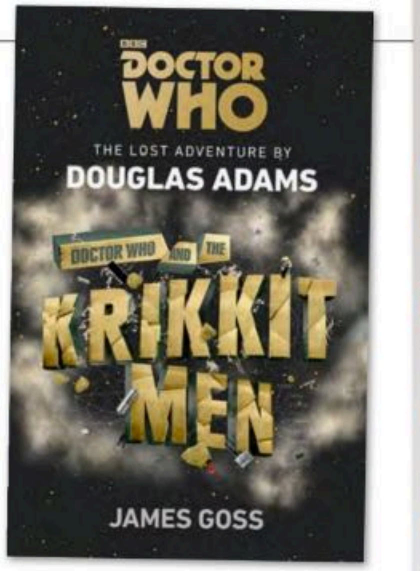
"It was fun to build a soundscape for the sandminer and the desert planet," he adds. "I guess Michael E Briant [director of the original TV serial] may have been influenced by Frank Herbert novels like *Dune*, which was a good starting point for where I could take it sonically. I imagined this huge silver vehicle glinting in the sunlight as it trawled the precious minerals from the planet's surface, and the desert itself with 'bands of coloured sand gleaming red, purple, black, orange, and gold' – it's a great setting for a story that becomes a sort of futuristic whodunnit."

DAN TOSTEVIN



BOOK **BBC BOOKS/BBC AUDIO** **RRP** £16.99 (HARDBACK), £25 (AUDIOBOOK)
WRITTEN BY DOUGLAS ADAMS AND JAMES GOSS **READ BY** DAN STARKEY

Doctor Who and the Krikkitmen



What is *Doctor Who and the Krikkitmen*? Fan lore tells us this was Douglas Adams' first pitch for the series – a rough, single-page treatment that, once rejected, he refashioned as a potential *Doctor Who* movie, before eventually recycling it as a *Hitchhiker's Guide to the Galaxy* book.

But that, it seems, was just scratching the surface of the truth. There was, hidden away in the library of St John's College, Cambridge, an almost complete Douglas Adams *Doctor Who* story, and we didn't even know it.

"When I first saw the treatment of *The Krikkitmen*," says James Goss, who was given the box by the library, "I was all, 'I know what that is. I think you'll find it's [the third *Hitchhiker's* novel] *Life, the Universe and Everything*.' But when I read it, I found out it was so much more."

"Adams pitched two ideas," says James, about Douglas Adams' first meetings with the 1976 production team. "One the *Doctor Who* office said, 'Go and write as a TV script' [1978's *The Pirate Planet*], the other they said, 'Go and develop this as a *Doctor Who* film' [*The Krikkitmen*]."

James' literary relationship with Douglas Adams began in 2014 when he novelised Adams' incontestably brilliant 1979 story *City of Death*. He followed that up with *The Pirate Planet* (Adams' first televised *Who* story), and now there's this. But unlike those other two, *The Krikkitmen* was never actually made. Devoid of DVDs and shooting scripts, James found himself drawing on a multitude of different sources.

"There are many, many drafts of a very extensive 30-something page film treatment with scene breaks and dialogue," he reveals. "And there are notes – glorious, witty, silly notes. There's also an unused draft of *Life, the Universe and Everything* which is much closer to the original *Krikkitmen* treatments, so there are a couple of chapters of that in the book, along with material from the script of the first episode of the second series of the *Hitchhiker's* TV series [1981], which again takes *The Krikkitmen* as its idea."

> **James Goss has become the go-to interpreter of Douglas Adams' *Doctor Who* work.**

Readers of that third *Hitchhiker's* novel then will recognise some elements – the Krikkitmen, the history of the planet they came from, a dead supercomputer – but it's emphatically not the same story.

"The start and end points are the same," says James, "but the journey between them is very different. The main difference between *Life, the Universe and Everything* and *The Krikkitmen* is the fundamental competence of the Doctor. Arthur Dent and Ford Prefect are wonderful people, but they sort of manage to save the universe along the way. With the Doctor you expect him to win, even if he doesn't really have that much of a plan."

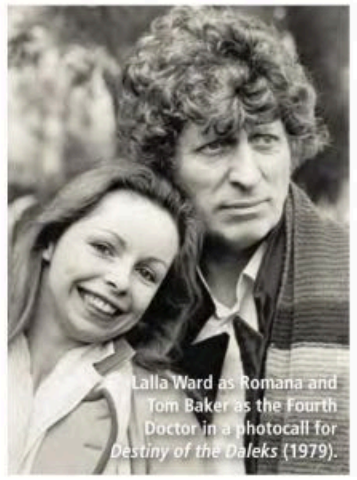
James' most potentially controversial decision was to make *this* version of *Krikkitmen* a Romana story. The earliest treatments from 1976 specify Sarah Jane as the Doctor's TARDIS pal but, over time, that companion would become simply 'Jane'.

"This 'Jane' was terribly generic," says James. "A Jane who does lots of Sarah Jane things involving being captured and hypnotised, and plenty of non-Sarah Jane things like going to Gallifrey and commanding an intergalactic defence force – although I'm sure Sarah Jane could have done both splendidly. After a lot of thought, it just seemed easier – people expect a Douglas Adams *Doctor Who* story to be the Doctor, Romana and K9."

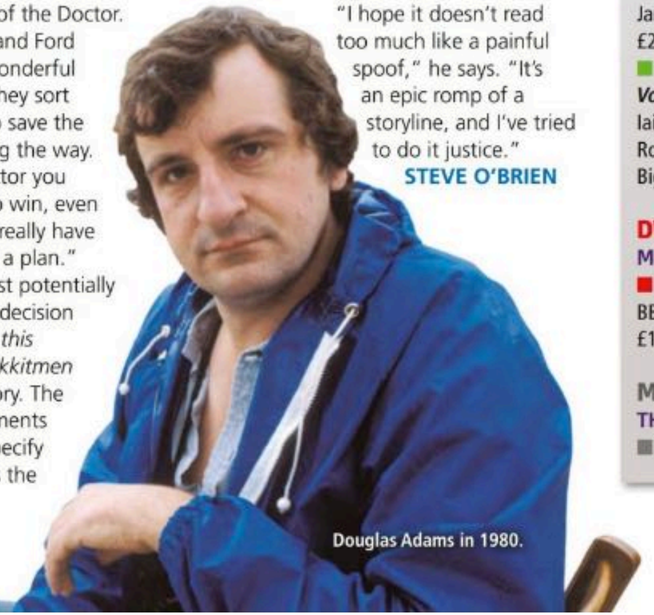
With three Douglas Adams books under his belt, James has become the go-to interpreter of the late author's *Doctor Who* work. And he says that long-time Adams fans will find much to gorge on with *The Krikkitmen*. "There are variations on a lot of Adams' familiar themes. The tweeness of tyranny, the boredom of bureaucracy, and how self-defeating some endangered species can be. And it also has the distinction of being the only Douglas Adams *Doctor Who* novel with quite a few pages actually written by Adams himself. If you have any trouble spotting them at all, then I'll have done my job.

"I hope it doesn't read too much like a painful spoof," he says. "It's an epic romp of a storyline, and I've tried to do it justice."

STEVE O'BRIEN



Lalla Ward as Romana and Tom Baker as the Fourth Doctor in a photocall for *Destiny of the Daleks* (1979).



Douglas Adams in 1980.

UPCOMING RELEASES

BOOKS

THURSDAY 18 JANUARY

- ***Doctor Who and the Krikkitmen*** by Douglas Adams and James Goss. BBC Books, £16.99
- ***Who-ology: Regenerated Edition*** by Cavan Scott and Mark Wright. BBC Books, £14.99

TUESDAY 6 FEBRUARY

- ***Dr Third, Dr Fifth, Dr Sixth, Dr Tenth*** by Adam Hargreaves. BBC Children's Books, £4.99 each

THURSDAY 22 FEBRUARY

- ***The Missy Chronicles*** by Cavan Scott, Jacqueline Rayner, Paul Magrs, James Goss, Peter Anghelides, Richard Dinnick. BBC Books, £9.99

BOOKS – PARTWORK

WEDNESDAY 17 JANUARY

- ***Doctor Who: The Complete History*** Issue 63 Panini, £9.99

WEDNESDAY 31 JANUARY

- ***Doctor Who: The Complete History*** Issue 64 Panini, £9.99

AUDIOS

THURSDAY 18 JANUARY

- ***Doctor Who and the Krikkitmen*** [Fourth Doctor] by Douglas Adams and James Goss. BBC Audio, £10 (CD)

THURSDAY 1 FEBRUARY

- ***The Robots of Death*** [Fourth Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

FEBRUARY RELEASES

- ***Ghost Walk*** [Fifth Doctor] by James Goss. Big Finish, £14.99 (CD), £12.99 (download)
- ***Mel-Evolent*** [Sixth Doctor] by Simon A Forward. Big Finish, £2.99 (download)
- ***Gallifrey: Time War*** by David Llewellyn, Tim Foley, Scott Handcock, Matt Fitton. Big Finish, £23 (CD), £20 (download)
- ***Torchwood: Aliens Among Us: Part Three*** by Tim Foley, Joseph Lidster, Helen Goldwyn, James Goss. Big Finish, £28 (CD), £25 (download)
- ***The Churchill Years: Volume Two*** by Paul Morris, Iain McLaughlin, Alan Barnes, Robert Khan, Tom Salinsky. Big Finish, £23 (CD), £20 (download)

DVD/BLU-RAY

MONDAY 22 JANUARY

- ***Twice Upon a Time*** BBC Worldwide, £12.99 (DVD), £15.99 (Blu-ray)

MAGAZINES

THURSDAY 8 FEBRUARY

- **DWM 522** Panini, £5.99

BBC
SPECIAL EDITION
DOCTOR WHO MAGAZINE
REFERENCING THE DOCTOR
BBC
SPECIAL EDITION
DOCTOR WHO MAGAZINE
TOYS & GAMES
Six decades of classic collectables
BBC
SPECIAL EDITION
DOCTOR WHO MAGAZINE
THE 2018 YEARBOOK
EXPLORE EVERY EPISODE
New interviews with the cast and crew
TIME AND SPAIN
On location in the city of the future
EXCLUSIVE
Director Rachel Talalay
Cybermen designer Alexandra Tynan
Inside Millennium FX
Australia's Whovians
AND MUCH MORE!
The essential guide to the Twelfth Doctor's final adventures!

SUBSCRIBE NOW!

Don't miss any of the **Doctor Who Magazine** Special Editions

Save 50%

13 ISSUES & 3 SPECIALS FOR JUST £48*

CALL
01371 853619

EMAIL
drwhomagazinespecials@escosubs.co.uk

or SUBSCRIBE ONLINE at
www.paninisubscriptions.co.uk/drwhospec
and use promotional code **ds21**

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Annual subscriptions after one year charged at £67.00 for 13 issues + 3 Specials. Offer valid from 11 January 2018 to 7 February 2018. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £78.00, **DWM** plus **DWM** Specials £96.00. Ireland Bar Rate: £135.00, **DWM** plus **DWM** Specials £156. Rest of World Bar Rate: £163, **DWM** plus **DWM** Specials £183. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

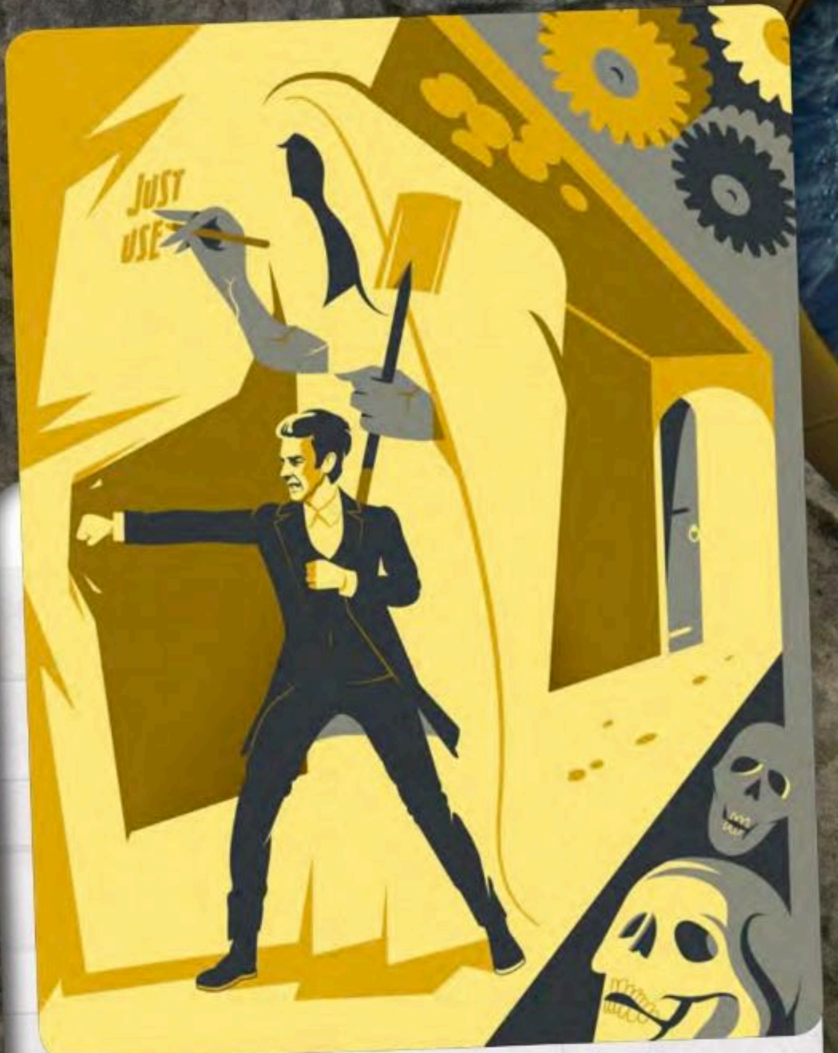


ILLUSTRATION BY BEN MORRIS

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit…

#3: THE VEIL

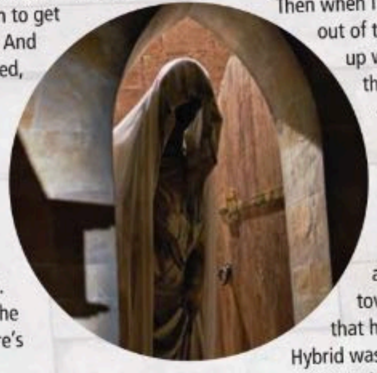
Heaven Sent (2015)

Day 1

First day in my new job! My full title is 'Confession Dial Client Engagement and Facilities Maintenance Officer' but my main role is to get the Doctor to confess what he knows about the Hybrid. I don't know what the Hybrid is, no one does. I think that's why everyone is so keen to get the Doctor to tell them. And then, once he's confessed, that's me done. Shouldn't take long!

I'm based in a castle, a sort of bespoke torture chamber with revolving levels, surrounded by the sea. It's a bit cut-off from the outside world but there's plenty of fresh air.

Haven't met the Doctor yet. I've heard all sorts of bad things but I hope we'll be able to get along.



Additional

It all went fairly well. The Doctor arrived and I followed him about for a bit. I've taken the form of his own worst nightmare, a sort of scary, lurching veiled corpse. And wherever he goes, whatever path he takes, I will follow. Never faster, never slower, always lurching. They've even put up closed-circuit televisions about the place showing what I see in grainy black and white, like something out of *The Ring* but not copying.

Anyway, he confessed that he was scared of dying. That made the castle revolve and I was sent back to the start while he went into one of the bedrooms.

Then when I got there, he jumped out of the window! I caught up with him again in the garden where he confessed that he left Gallifrey because he was scared and I was sent back to the start again. Then I caught up with him again at the top of the tower and he confessed that he knew what the Hybrid was. Then he found Room 12, the room with the 20-foot-thick wall of azbantium (four hundred times harder than diamond). But instead of confessing he started punching the wall! I could see he was going to do himself a mischief so tried to pull him away, but of course my touch is lethal so he was mortally wounded. I was sent back to the start while he crawled back to the teleport room and burned himself to ash in order to create a new version of himself.

Back to square one, as they say!

Day 2

Pretty much the same as day one, to be honest. The Doctor did all the same things as before. I did take some offence when he started hypothesising that the rooms in the castle revert to their original condition automatically. Excuse me! Who do you think goes around filling in the hole in the garden, lighting the fire, repairing the bedroom window and putting out freshly cut flowers? We might be in a closed energy loop but hot nourishing soup doesn't make itself, you know.

Day 3

The same as day two. The Doctor died.

Day 4

The Doctor died.

Day 5

The Doctor died.

Day 6

The Doctor died.

Day 7

Have decided to stop keeping a diary.

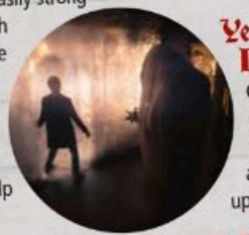
Year 235 Day 83

Somehow a pigeon got into the castle. Just after the Doctor said, "Are there birds here?" there was this commotion up in the rafters. Then it flew out and we never saw it again.

Year 7000 Day 12

I've worked it out! The answer was staring us in the face all along. The spade! The Doctor should use the spade to break through the wall in Room 12. It's easily strong enough to cut through azbantium – it's made of an amalgam of duralinium and dwarf star alloy. You could say it was a hybrid!

I've decided to help the Doctor out.



Year 7000 Day 13

No good. The Doctor picked up the spade where I'd left it but then spotted me watching him from across the way and grew suspicious. Then, instead of digging in the hole I'd marked with chalk arrows to reveal the words JUST USE THE SPADE, he just went in the garden as usual. I even tried bringing him the spade when he was hitting the wall but he was too busy with his bird story.

Year 100,012 Day 218

Still trying to get the Doctor to use the spade. I've written JUST USE THE SPADE all over the walls and hung a sign around my neck saying IT'S MADE OF DWARF STAR ALLOY but he doesn't take a blind bit of notice.

Year 200,435 Day 7

Given up trying to make him use the spade. Some people are just too wrapped up in themselves!

Year 4,500,000,003 Day 42

One more punch and the Doctor will be through the wall. I hope he takes me with him, I've grown quite fond of him over the billennia. Never mind Clara, I'm his longest-serving companion!

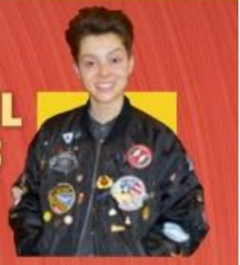
As told to Jonathan Morris

Next Issue…

BBC DOCTOR WHO MAGAZINE

DALEK GENESIS

Untold stories from the first decade



CHRISTEL DEE'S COSPLAY TIPS

THE FACT OF FICTION: New Earth

THE PETER CAPALDI YEARS

PLUS

NEWS, FEATURES, INTERVIEWS, COMPETITIONS – AND MUCH MORE!

DWM 522 available at WHSmith, newsagents and comic shops from 8 February 2018, price £5.99

Panini magazines

THE LATEST ISSUE OF
THE ESSENTIAL DOCTOR WHO
TIME TRAVEL
Available now at WHSmith, price £9.99

Download issues 1-11

CYBERMEN | THE TARDIS | ALIEN WORLDS
THE MASTER | MONSTERS | DAVROS
THE TIME LORDS | ADVENTURES IN HISTORY
INVASIONS OF EARTH | ROBOTS
ADVENTURES IN SPACE

All available from pocketmags.com

BBC
THE ESSENTIAL
DOCTOR WHO
FROM THE MAKERS OF DOCTOR WHO MAGAZINE
POLICE PUBLIC CALL BOX
TIME TRAVEL
JOURNEYS INTO THE FOURTH DIMENSION

ALEX **KINGSTON** • PETER **DAVISON** • FRANCES **BARBER**

FROM THE WORLDS OF

DOCTOR WHO

The Diary of

RIVER SONG

SERIES THREE

FOUR BRAND NEW FULL CAST EPISODES

OUT JANUARY 2018 ON CD AND DOWNLOAD

BIG FINISH | WE LOVE STORIES

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices) and TARDIS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Licensed by BBC Worldwide. River Song and Madame Kovarian created by Steven Moffat and used under licence.